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THE FINE ARTS IN CANADA







THE BEACH, ST. MALO

*(Oil Panel)*

*By James Wilson Morrice*

THE  
FINE ARTS IN CANADA

BY  
NEWTON MACTAVISH, M.A.

A Trustee of The National Gallery of Canada.

TORONTO: THE MACMILLAN COMPANY OF  
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## PREFACE

Much conflicting opinion is expressed from time to time as to nationality in art, especially in literature and the fine art of painting. For that reason the term "Art in Canada" is used purposely in this book, in contradistinction to the term "Canadian Art", and also for the reason that the writer is not convinced that there is anywhere any art that is peculiarly Canadian. Many pictures of Canadian landscape and other features of the country have been painted in Canada by Canadian painters, but it would be difficult to explain just how, as works of art, they differ from pictures painted in the United States by Americans, in England by Englishmen, in Russia by Russians or in France by Frenchmen. We ask, What is national art? What is national literature? We feel that a picture or a book or a song in order to be described as being national must possess some quality that elicits the sympathy and receives the admiration of a great mass of the people of the country in which it was produced. And yet that picture or song or book might not be in any precise sense a work of art.

We speak of British art and French art and Dutch art. But how is it determined that any art is British or French or Dutch? Is it Dutch because it is painted in Holland by Dutchmen? What would it be if it were painted in Scotland by Chinese?

Nationality, therefore, becomes a riddle. We have had, for instance, an English woman writing Oriental poetry in Canada. We have had a Mohawk "Princess" composing alpine lyrics in London. We have had a New

Brunswick Apollo singing in New England divine songs to Sappho. And, indeed, if Marjorie Pickthall did come to Canada to weave tapestries of wondrous rhythm and colour, might not her English friends contend that she merely went a day's journey into the wilderness? And if Tekahionwake (Pauline Johnson) sang out the yearning of her soul in "The Trail to Lilloet", do we not respond to the call and claim her as our own, even if she writes not in the Mohawk tongue, not in the tongue of the Cree, but in the very language itself of the country from which she yearned to fly?

Here the placid English August and the sea encircled miles,  
There, God's copper-coloured sunshine beating through the lonely  
aisles  
Where the waterfalls and forest voice forever their duet,  
And call across the canyon on the trail to Lilloet.

And if Bliss Carman, pausing in Connecticut, played with transcendent stops the Arcadian pipes of Pan, can we of Canada, or they of New England, hope to nationalize his song apart from the great chorus of English lyrics? Or, on the other hand, and on the ground of nationality, can we claim as our own Louis Hémon's delightful novel of the Quebec hinterland, "Maria Chapdelaine"? Hémon was an old-country Frenchman, and his experiences in Canada lasted only during the brief period of two years. And yet we feel that there is in his book something akin to our soil.

We listen to a rendition of music, and we remark that it is excellent. Why? It pleases us, but it might displease a hundred others. Before we should be convinced that it is excellent we should have a consensus of intelligent opinion or critical knowledge. For a dozen composers might pronounce it good, while a dozen musicians might pronounce it bad. But if both composers and musicians should agree in pronouncing it either good or bad, then we might safely accept their pronouncement.

The *Mona Lisa* is accepted as a great painting. It is established as great by the force of traditional opinion corroborated by the opinion of to-day. But is it of the art of the Italian Renaissance? Or is it Spanish art or French art? Is it not, rather, universal—the art of all times and of all countries?

Could one have the assurance, then, to say that we have *Canadian* art? This book does not try to show that we have. Its whole purpose is to make known something about the progress of art, particularly the fine art of painting, in a country where art has not yet become an urgent national need. It tends to show that of the fine arts in Canada, not forgetting the conspicuous achievements of the poets, most progress has been made in painting, especially in the work of native painters, and that for this progress credit should be given mostly to the Provinces of Ontario and Quebec. It will show also, we believe, that while there has been no peculiar development, no real departure from common practice, while there has been nothing that could be regarded as being a new school of art or as being innately national, progress has been made in a general way similar to the progress made in other countries. And, above all else, we hope, it will show, even if Canada has been a country slow in responding to artistic impulses, that the people generally are capable of high artistic achievement, that many parts of the country are picturesque and paintable, and that native Canadians have contributed with distinction, both at home and abroad, to all the fine arts.

The writer craves the sympathy of his readers, especially the sympathy of artists. He acknowledges prejudice, although he has striven to set it aside. He knows, as everyone who considers any art seriously must know, that it would be almost humanly impossible to produce a work of this kind without prejudice or slight. Perhaps in due course of time a more discriminating pen will set down a

## PREFACE

fairer chronicle. Meantime the plea here is that many capable artists must be passed over with but little more than mere mention.

Acknowledgment is made gladly of the fine reservoir of information contained in the catalogue of the National Gallery of Canada, which has been prepared under the supervision of the Director, Mr. Eric Brown. Acknowledgment is made also of information received from monographs written by Mr. Robert F. Gagen, R.C.A., and E. F. B. Johnston, K.C., from a brochure by Edmund Morris, from critical essays and reviews by Dr. John Daniel Logan, from numerous pamphlets and articles, and from scrapbooks and catalogues preserved by Dr. George H. Locke at the Toronto Public Library, Mr. George A. Reid, R.C.A., at the Ontario College of Art, and Mr. Edward R. Greig at the Art Gallery of Toronto. Thanks are tendered to Dr. A. H. U. Colquhoun, Mr. George A. Reid, and Mr. Charles W. Jefferys, A.R.C.A., for reading the manuscript and giving valuable advice and information.

N.M.

Toronto, November, 1925

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*Dedicated to the Memory of*  
Sir Edmund Walker C.V.O., LL.D., D.C.L., for some years  
Chairman of the Board of Trustees of the National  
Gallery of Canada, Chairman of the Advisory  
Arts Council of Canada and the  
first President of the Council  
of the Art Gallery of  
Toronto.







THE HABITANT

(*Oil Panel*)

By Cornelius Krieghoff

## CHAPTER I

### THE BEGINNINGS OF ART IN CANADA

In searching for the beginnings of art in the vast territory that now composes the Dominion of Canada one turns with first thoughts to the aborigines, to the scattered tribes of Indians who immediately preceded the white man.

The turn is not a happy one, for while tradition, assisted by poets and romancers, leads us to imagine the red man as having been in himself and his surroundings both picturesque and romantic, there are but few records and no traditions to show that in art he experienced anything beyond his first impulses. Artistic impulses undoubtedly he did possess, and his handicrafts almost might be classed among the fine arts. Rare skill, indeed, has he shown in the carving of wood, bone, shell and ivory, and for purposes of decoration he has used with some design the bead and the porcupine quill. But the purposes of these achievements have been utilitarian rather than æsthetic. His totem-poles, nevertheless, although they are succumbing rapidly to the encroachments of modern civilization, are an expression of an artistic conscience, but they have been cherished mostly for the display of heraldic devices. Two specimens, by apt rearrangement, now stand in one of the corridors of the Victoria Museum, the building at Ottawa that contains the National Gallery of Canada. Grotesque in design and crude in execution, these glaring specimens of savage handi-craft possess nevertheless a positive decorative quality. And although we may assume that of art they display but

little more than the impulse, they now serve an artistic purpose, in the same manner as a suit of ancient armour, mounted, serves in the reception hall of a modern mansion.

But while fastidious critics might place the totem-pole and the armour beneath the dignity of art, all must admit them as curiosities of antiquity. The totem-pole, furthermore, is significant; it represents in some degree the red man's idea of decoration. For the red man, not satisfied with heroic figures carved in wood or stone, went on by the application of pigments in primary colours to make the figures awe-inspiring and, to himself perhaps, beautiful. It represents also as much of artistic accomplishment as can be claimed for the North American aboriginal.

We know, of course, that the aboriginal possessed features and an environment that might give a painter or a writer an artistic motive. A begrimed wigwam accentuating a bald prairie, like a sail set at sea, presents artistic possibilities, even if it be not in itself a work of art. A highly decorated canoe, manned by a crew of half-naked savages paddling skilfully through turbulent water, is in our day an object of much picturesqueness, but it also, in itself and its surroundings, may not be a work of art. Records in the form of crude drawings on bison hides are valuable as curiosities or documents of history, but they scarcely can be regarded as objects of artistic achievement.

For art is the product of mind and imagination. Like mercury, it is an elusive substance that one cannot easily seize. Like taste and smell, again, it cannot well be explained. The wigwam, the canoe, and the Indian are facts, not objects of imagination. The artist who sees them is impressed not so much by what they are as by what they might be. They stir his imagination, and the result, should he respond with brush and paint, is the proof or disproof of his greatness. If he paints them just as they are, he is not prone to greatness. Apart from colour, the camera



**SIOUX INDIAN**  
(In the Collection of NORMAN MACKENZIE, Esq.)

*By James Henderson*



can do as much. But the real artist, by means of addition and elimination, imparts to the scene the qualities of rhythm and tone and balance, leaving a pleasing synthesis. But why? One cannot explain, any more than one can explain the taste of the olive, the song of the nightingale or the sweet odour of the jasmin. Nevertheless there is character and design and charm of treatment.

Where, therefore, if not to the aboriginal, should one look for the sources of art in Canada? The aboriginal we here credit with but little artistic accomplishment in the modern sense. But has he given any artistic impulse? There have been from time to time a number of painters and sculptors who have used the Indian as a model or accessory, and a few have made pictures of savage life as they have seen it in the forest, on the plain and at the hunt. While the results are of interest and value to the historian and the antiquarian, artistically they are not always gratifying. For they are, with some exceptions, mere records. Perhaps they should not be admitted into the exclusive and jealous realm of the fine arts, but should be placed, quite properly, in the greater domain of history.

Paul Kane, who died in 1871 at the age of sixty-one, was the first artist of importance to essay the task of painting the Indian in what is now known as Western Canada. Most of the results of his untiring efforts hang in the Royal Ontario Museum in Toronto, a museum, it should be remarked, mostly of historical relics, of natural history, archæology and ethnology. There are upwards of one hundred canvases, and upon them the life of the Indian is depicted with acknowledged fidelity. A writer, consulting them and taking what he there might see as a basis, could compose an informative essay on the appearance, habits and customs of these North American savages, a possibility which should show that the paintings themselves are veritable ethnological documents. To-day they are accepted as

authentic of their time, and it is a notable fact that artists now go to them for data that they could not obtain easily elsewhere.

But while these paintings have the reputation of authority, we cannot pass them by unchallenged as to accuracy. For in the painting entitled "The Buffalo Pound", which depicts a herd of twenty-seven buffaloes being chased into a corral, Kane fails to the extent of showing all the buffaloes galloping, with fore feet and hind feet wide apart, like the horse. If he had observed the spectacle as carefully as he should have, he would have seen that the buffalo, when chased, leaps, humped up, like the rabbit, with the hind feet in advance of the fore feet and the head slightly low. This action is shown in the drawings by prehistoric men recently found in the caves of the south of France. There is, of course, the reverse action, but it is not the peculiar or dominating action. If Kane had shown both actions in this picture or made the humped up action to preponderate, he would have established his reputation for correct observation and displayed a better sense of artistic composition. We can pardon him on the charge of incorrect observation, because in his day there was no camera that could take instantaneous records, while as to inartistic treatment, that is a charge that sticklers would lay without mercy.

Like Kane, but in later years and under vastly different circumstances, F. A. Verner, R.C.A., a native of Ontario, made studies of Western life, treating almost exclusively the buffalo and the Indian. Kane went into great detail. He made pictures of Indian villages, lodges, interiors and exteriors, Indian games, battles, dances, sports, and domestic handicrafts. He shows how the net and spear were used in capturing salmon. In many of the pictures the almost absolute nakedness of the Indians is impressive, and some of them, on the other hand, display an abundance of gorgeous apparel. "Halfbreeds Travelling" shows a large cavalcade



## NIAGARA FALLS

*By Lucius R. O'Brien*



passing from an elevation to a lower level. Every vehicle is two-wheeled and is hauled by one ox. A few horses are seen, but they run wild or carry the hunters. Each wagon supports a long upright pole, at the top of which flutters a flag or a tuft of some kind.

Kane's pictures deserve to be known and cherished if for no other reason than the fact that the material for them was obtained by the painter under great risks and difficulties. Kane was born in 1810, in Ireland. He came as a child, with his parents, to York, Upper Canada, at a time when art was almost unknown in that actual backwoods community. He had a natural tendency towards drawing, and in spite of adverse circumstances he succeeded in making the painting of portraits his profession. Early in life, however, he nourished the ambition to devote "such talents as he possessed" to quote from his book "Wanderings", to the painting of a series of pictures illustrative of the North American Indians and scenery". At the age of twenty-six years he visited the Southern States, and at thirty he went to Europe to study the paintings to be seen in the important picture galleries. Fifteen years later he returned to Canada, equipped, one should infer, to carry out his chief ambition in life. Through the good offices of Sir George Simpson, Governor of the Hudson's Bay Company, an order was given to the Company's numerous brigades of boats to pass Kane through to the Pacific coast and back again. Sir George also gave the artist a commission for a number of pictures, and it was through his appreciation that we can account for Kane's pioneer achievements, for had it not been for the assistance he received it would have been impossible for him to accomplish even a small portion of what he actually did accomplish. For he was during two and one-half years a guest of the Hudson's Bay Company. Kane's portraits of Indian types, many of which have passed away forever, form the best part of his work. Some of them are

praiseworthy, even as works of art, and most of them are well composed, dignified and convincing.

To Nicholas Flood Davin we are indebted for the following account of Kane and his work:

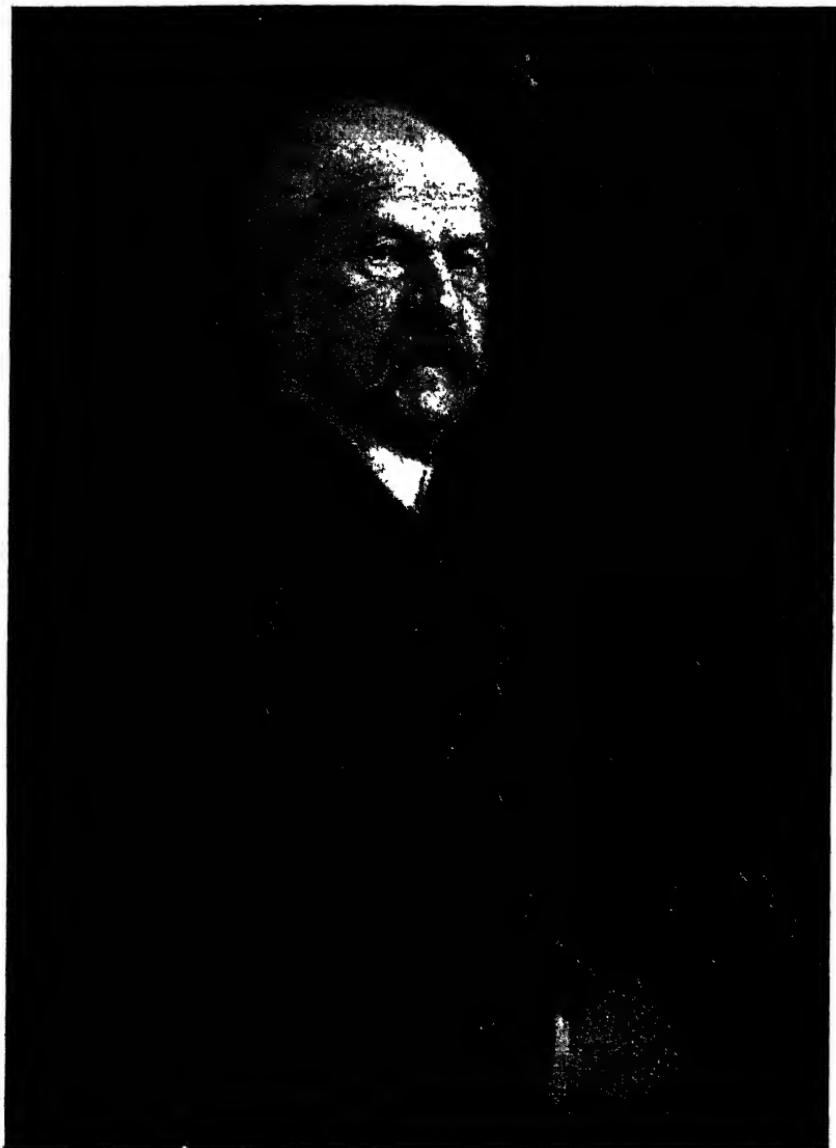
"When pearls are scattered at people's doors, they don't believe them to be pearls, unless they are puffed by an organ of somebody interested in them. Kane, therefore, left Toronto for Cobourg, where he earned enough money to pay his way, and to start for the States, where he hoped to make sufficient to enable him to visit Europe, with a view to studying under the great masters. His father promised to assist him. He was full of hope, and his life-dream was bright; but in the midst of his musings upon the glories of art and its renown, a letter from his father tells him that, owing to difficulties, his Italian excursion will be prevented.

"This did not deter him from his purpose, however. He wandered from city to city and, finally, in 1841, he sailed from New Orleans for Marseilles. He spent four years in Europe, studying and copying the works of the men of old, in Paris, Geneva, Milan, Venice, Bologna, Florence, Naples, Rome. The galleries of these cities he studied, in order that he might come back to be a true father of Canadian art.

"While in Naples, he was offered a trip in a Levantine cruiser, and was thus enabled to visit the shores of Asia and Africa. He was on his way to Jerusalem with a party of Syrian explorers, when he and his friends were deserted by their Arab guides and were obliged to make their return to the coast. On his return he endured great hardship; but he landed on the African coast, and this consoled him, as he was able to boast that he had been in every quarter of the globe . . .

His romantic experiences are related with graphic power and the fidelity of an artist in his "Wanderings". Afoot, in canoe, across the great barriers of the West, from Oregon to Puget's Sound, his busy pencil was at work. Sir George Simpson, Governor of Hudson's Bay Company, had given him commissions for a dozen paintings of savage life—buffalo hunts, Indian camps, councils, feasts, conjuring matches, dances, warlike exhibitions, or whatever he might consider most attractive and interesting.

"His most liberal patron was Hon. G. W. Allan, to whom he dedicated the narrative of his "Wanderings". He intended following up this volume with another volume, but failing eyesight forbade it and forced him ultimately to lay down his brush as well."



O. R. JACOBI  
(In the National Gallery of Canada)

*By Robert Harris*



Mr. Davin observed that while Kane's career was "one of the most creditable in Canadian annals" and that though he studied our scenery and Indian customs at first hand, "he did not wholly give himself up to nature. The Indian horses are Greek horses; the hills have much the colour and form of those of Ruysdael; the foregrounds have more the characteristics of old pictures than of our out-of-doors."

## CHAPTER II

### JACOBI, KRIEGHOFF, FOWLER, BERTHON

In pursuit of the sources of art in Canada we turn naturally from the Indian to the early trader and the missionary, and from these again to the first settlers. But while the priest and the settler brought some works of art with them, mostly for religious purposes, and while there are records of a few native painters,\* mostly portraitists, the results have had but little influence on the art of the country. Into old Canada were brought some good examples of early European painting, especially the pictures now assembled in the imposing collection at Laval University, where there are examples of Italian, Flemish, Dutch, French and English schools and of individual masters, including Signorelli, Salvator Rosa, Simone Memmi, Van Loo, Guido Reni, Poussin, Gainsborough, Reynolds, Lawrence, Vandyke, Correggio, Rubens, Cuyp, Fragonard, Velasquez, and Carlo Dolci. Most of these paintings were sent to Canada during the French Revolution and were collected by Hon. Joseph Legaré, who was one of the early Canadian painters. Others were bought for Mr. Legaré in Europe. But while they are interesting in themselves and valuable, they should not be taken into our present consideration.

Therefore we must come down to the beginning of the nineteenth century before we can find the beginnings of art in Canada. And in doing so we are confronted with a

\*De Beaucourt, Louis Delongpré, Antoine Plamondon, Joseph Legaré, T. Hamel, Gilbert Stuart Newton, and William Valentine.



GYPSY ENCAMPMENT  
(In the collection of Thomas Jenkins, Esq.)

(Oil Canvas)

By O. R. Jacobi



significant set of coincidences. We find that in the years 1806, 1810 and 1812 the stars in their courses must have considered the future of art in this new country. For in 1806 George Theodore Berthon, an artist who eighty years later left in Canada many excellent examples of his art, was born in Vienne, France. Four years later, in 1810, there was born, in England, Daniel Fowler, whose work is among the best of the artists in Canada who have laid down their brushes forever. In the same year, as we have recorded, Paul Kane came into the world. Two years later, in the old town of Konigsberg, Prussia, O. R. Jacobi was born, and in the same year Cornelius Krieghoff first saw the light in the quaint city of Rotterdam. Both came to Canada later on, and while Krieghoff has been called the Hogarth of Canada, his studies of rural life and types in Lower Canada meriting that distinction, Jacobi, perhaps rightly, is regarded as the most conspicuous of our early painters. It is well to record here also that two of the first artists from abroad to leave an impression in Canada were Hoppner Meyer and E. C. Bull. Meyer was a son of the London engraver of the same name. Some of his water-colour portraits still are to be seen in Toronto, and are examples of a refined and elevated taste. Bull was accounted a splendid pencil draughtsman. He taught drawing at Upper Canada College and the Mechanics Institute.

George Theodore Berthon received in France his training as a portrait painter, studying under his father and also under David. As a young man he went to England, but on the advice of a friend then living in Canada he came to this country and as a professional portrait painter settled in Toronto. His first commission was a portrait of Chief Justice Robinson, and thereafter for the Law Society he painted portraits of successive chief justices. These fine big canvases now hang in Osgoode Hall, and, although they are but narrowly appreciated, they compose nevertheless a

notable collection, worthy of being placed where they could command more attention from the public. They are Victorian in style and feeling, and they have a somewhat literal or photographic quality. But they are highly convincing and convey an authentic impression of personality. They are sound in construction and dignified in effect, and they must have been well executed technically in order to have retained their present freshness and clarity of colour. It is fortunate that an artist so sound was available to record for us with apparent faithfulness the appearance of so many of our public men of the Confederation and ante-Confederation periods.

Besides portraits Berthon painted a few landscapes, but it is on portraiture alone that his reputation rests. He was elected a member of the Royal Canadian Academy in 1880, and he died, in Toronto, in 1892.

Naturally one wonders why an artist would come to a country where there was as yet almost no artistic development. We acknowledge the pioneer spirit, and we have before us, even in our own country, the instance of Paul Kane. But Kane went into remote parts with no intention of remaining. Nor did he remain. Then, again, there is the instance of Gaugin, the French painter who went to the island of Tahiti, lived amongst the coloured people of that land, painted them and died there.

Scarcely can we believe that Jacobi came to Canada with much thought of remaining. There is a record that he came for the single purpose of painting Shawinigan Falls, a beautiful bit of natural scenery not many miles from the city of Montreal. That he should remain and pass his last days here is a fine tribute to the attractiveness of the country. For he had been a distinguished painter in his own land, where, after a course of training at Dusseldorf, he had received commissions from the Duke of Westphalia and the Emperor of Russia. Besides these attentions, the Duke of Nassau



INCOMING TIDE, LOUISBOURG

*By William Brymner*



had appointed him court painter at Wiesbaden, where he had remained for twenty years.

Jacobi was about fifty years of age when he came to Canada in or close to the year 1860. He was then at the height of his power. His paintings of this period and even of the period embracing the next ten years, display a good sense of colour values, though they may be found lacking in originality and variety of design. Some of his paintings are notable for their delightful tones of gray, but most of them are emphatic exponents of the merits of red and orange.

In Jacobi Shawinigan Falls must have aroused genuine enthusiasm, for the painting of waterfalls became with him a veritable passion. And notwithstanding the many opportunities to be found in Ontario and Quebec for catering to this passion, he fell into the dangerous practice of repeating. One of his favourite compositions was an orange sunset, with some indication of trees on either side and a waterfall down the middle. This somewhat sentimental bit of landscape he repeated many times, with, of course, enough variation to show that it was not the product of the stencil. He was an idealist, and for that very reason there is but little "Canadian" feeling in his work. His landscapes, with some exceptions, as far as type goes, might as well be called Prussian as Canadian. He loved to render his impression of a landscape bathed in the enrapturing glow of the setting sun, and yet no one can say of many of these impressions that this is that or that is this.

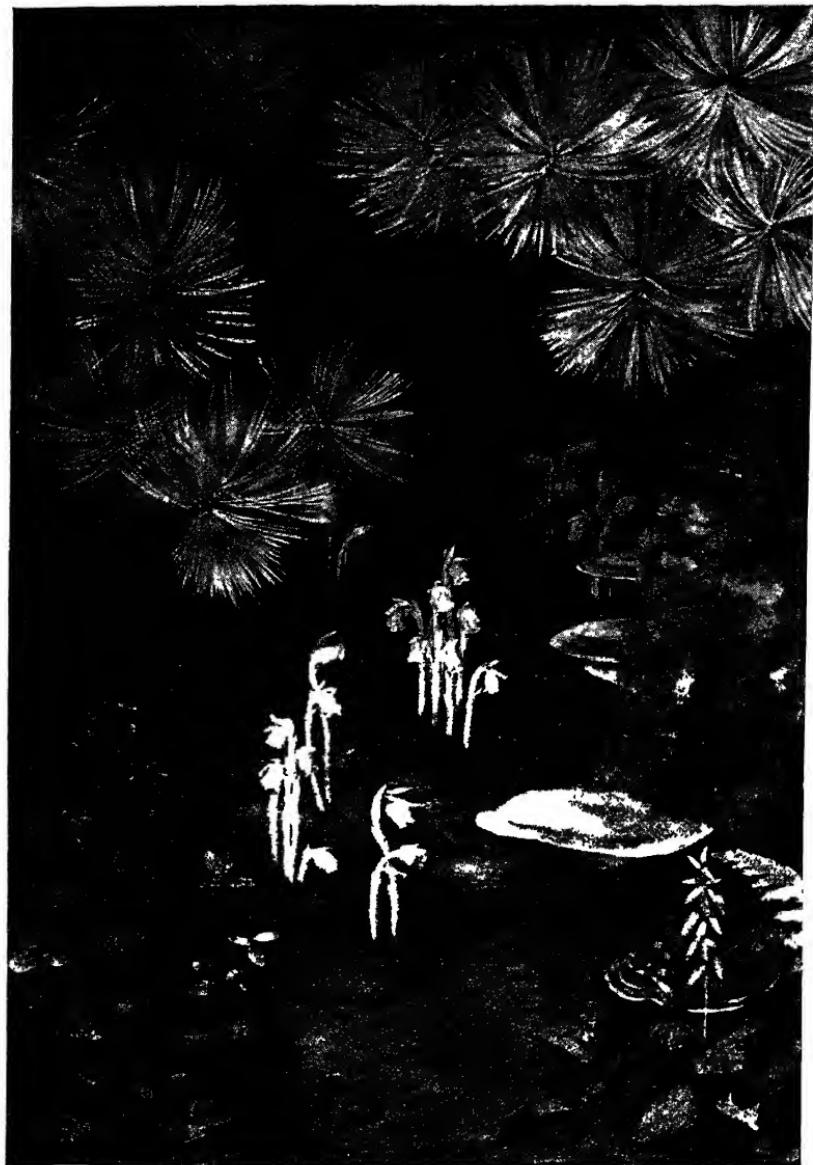
Jacobi had been in Canada about a decade when, in 1873, the Ontario Society of Artists was organized. He was among the first exhibitors. He was also one of the first teachers in the school of art which began about that time and which is known now as the Ontario College of Art. But his teaching was of short duration and of but little consequence. Mr. T. Mower Martin was the Principal. It appears that Jacobi did not relish the fact of

being exceeded in academic honours by one whom he regarded as his inferior in distinction and even in artistic accomplishments. Mr. L. R. O'Brien, who had turned from architecture to painting, and who put an active mind to all things affecting art in Toronto, suggested that Jacobi be invited to join the school as teacher of water-colour drawing and that the teachers be distinguished as professors.

Mollified by the offer of these honours, Jacobi accepted them and became forthwith one of the professors. But the honours were not to last long. For Jacobi, however grave may have been his fault of repetition, seems to have been a better painter than a teacher. He had no system, but relied solely on demonstration. The result was about the same as if a juggler were to display his greatest skill and then command his pupil to do likewise. He would surround himself with the class, which was in number about twelve or fifteen, and taking a water-colour pad on his knee would proceed to paint. He used the old-fashioned dry water-colours, and the brushes were composed of stiff, stubby bristles, which he cleaned by drawing them between his lips.

"Now," he would say, retaining his Teutonic accent, "ve vill make a nize leetle vater-colour. Ve vill put a round spot of red in the centre, so. Zat is ze sun. Now ve vill take some yellow, so, and some purple, so, and before you know it, ve haf a sky. Then ve put some trees on this side and some odders on the odder side, so. And then ve run a leetle vaterfall down the meedle, so; and it is finished. Now you haf seen me make a vater-colour. It is very simple. Make one yourself."

Each pupil, encouraged by the apparent simplicity of the work, would begin immediately, the idea being to paint with the same facility. But the results in most instances were at once disastrous and in the end highly discouraging. Mostly for that reason Jacobi did not last long as a "professor",



## INDIAN PIPES

*By Robert Holmes, R.C.A.*



but he accepted from time to time a few private pupils. Among these was the late Henry Sandham, R.C.A., who in the nineties had some reputation in New York as an illustrator. It cannot be shown, however, with all his good work and his indifferent teaching, that Jacobi had any effect on the art of the country. His paintings, pleasing as they may be in colour and tone, and interesting as they always are in method, will be valuable more for their association than for their artistic superiority. He never was in actual sympathy with Canadian scenery, never so much as with the scenery of his imagination. Nor can it be shown that he ever advanced in any Canadian *spirit*. During his latest years his work deteriorated under defective eyesight. He applied spectacles in course of time—two sets of lenses, and, finally, three sets. Still he wondered why his admirers turned to his earlier productions in preference to his later. He long endured these conditions, living very simply in the city of Toronto, and his pictures sold at about one-tenth the price that they would fetch at public auction in the same city forty years later. Near the end of his career he went to the Western States, where he died in 1901.

Almost contemporaneous with the coming of Jacobi to Canada was the coming of Daniel Fowler. What could have induced Fowler to come? He was an Englishman and had studied law first and then art. He had passed a year in study on the Continent and afterwards had opened a studio in London. But, his health declining, he sought rejuvenation in the wilds of Canada. He settled on Amherst Island near Kingston. For fourteen years he lived there, but the desire to paint must have lain dormant, for that period of his life, as it affected art, was barren. Then he visited London. There the former desire to paint was revived. He returned to his island home in Canada, and for many years thereafter he was a painter of large and

varied output. He gave most of his attention to landscape and still-life. His colouring at times is brilliant and there is in his work more breadth than in the work of most of his contemporaries. Examples of it may be seen in the National Gallery of Canada, at Ottawa.

It is believed that Fowler was a pupil of the well-known English landscape draughtsman and water-colour painter J. D. Harding, who in the middle of the 19th century published some works on drawing, especially of trees. Fowler's landscapes certainly show affinities with Harding's work, which had fine qualities of structure and a technical skill in the depiction and suggestion of tree growth and character. The Art Gallery of Toronto possesses a number of Fowler's pencil and crayon drawings—very similar in style to Harding's.

Mr. J. W. L. Forster, whose portraits would compose a comprehensive physiognomical record of the leading citizens of Toronto during almost half a century, has given this following account of Fowler:

"In 1857, a visit to the old land, meeting old studio friends, and breathing that inexplicable art atmosphere, revived in the now healthy man the impulse to paint pictures. A room in the farm house becomes consecrated to the tenth muse, and the driving lines are laid down for the stretchers.

"Pictures by him appeared in the exhibition held in the Parliament Buildings, Toronto, and wherever a coterie of artists gathered, he or his pictures were sure to be among them. His recognition in Montreal can best be told in Mr. Jacobi's words; but not having these, we give the substance of his narrative. About the year 1862, the artists held an exhibition at which prizes were given in the various departments, and that for "best water-colour, any subject," had been awarded to Mr. Jacobi. That man of clear discernment objected to the decision, declaring that the hollyhock piece by Fowler was, in his judgment, better than his own, and insisted upon the transfer of the prize to that picture. His insistence, as president of the group of artists, succeeded in obtaining for Mr. Fowler an equal recognition with himself, and the prize, two hundred dollars, was divided between them.



## THE ROAD

*By Carl Ahrens*



"Mr. Fowler was a man who loved righteousness and hated iniquity; and, moreover, having a good opinion of his own merits, he could not appreciate the receipt of a half prize; and so, coming immediately to Montreal, he entered the studio of Mr. Jacobi, and in a somewhat peremptory manner demanded an explanation, expressing a supreme disapproval of compromises that withheld the proper honor from work of any artist, whether known or unknown. Mr. Jacobi referred him in his usual, genial manner, to the committee of awards, whither he went to get satisfaction. In an hour he returned, entered the studio, strode up to Mr. Jacobi with extended hand and beaming face, gave a grateful and enthusiastic hand-shake, apologized for his former rudeness, and expressed in no measured terms his appreciation of his new friend's greatness of heart and manly advocacy of the work of a stranger."

This hollyhock piece is the one that subsequently received the bronze medal at the Centennial Exhibition in Philadelphia, and later found a permanent place in the National Gallery of Canada.

Of Krieghoff there are scarcely any records apart from his work. One is safe in assuming, notwithstanding, that he came to Quebec in the course of his wanderings from one place to another and settled in the country, near Montreal. He must have had a good rearing, for he was an accomplished linguist, a musician of some attainments, and he was as well a student of botany. It is recorded also that he received a training in art at Rotterdam. Even so, from his native land he was attracted to America. But he came more as an itinerant musician than as a painter. He possessed an adventuresome disposition, and at the time of the Seminole trouble in Florida he joined the United States forces and attained rank as a sergeant. Later he drifted northwards into Canada, and remained for some time in Montreal. At length he found his way to the city of Quebec, and apparently it was the friendship formed there that induced him to remain. Then began the serious portion of his career as a painter. He came to the conclusion that he was

not an efficient draughtsman, and his work shows that the conclusion was based on reason. Convinced as to this defect, he went to Paris, where he studied for two years, after which he returned to Quebec. Without doubt he was benefitted by the schooling, but it cannot be said that he ever attained much skill in drawing. Nevertheless he was a fair draughtsman, and he possessed great adaptability. He gave much attention to landscape painting, but he used the human figure and various animals as accessories and oftentimes as the chief motive.

Krieghoff enjoyed considerable patronage in Quebec, where his paintings were acquired by most of the wealthy residents of the city. Brilliant in tone as were many of his landscapes, particularly the scenes of autumn, they were not too brilliant for the taste of the art fanciers of that time and place, and many of the officers stationed at Quebec took with them on their return to England specimens of Canadian scenery as depicted by this artist, many of which were painted in one day in the open. There were also Indian and French Canadian types, subjects that appealed greatly to Krieghoff. And, while the artist was prone to use lavishly the primary colours, some of his paintings, judged even as productions of to-day, are really charming in tone, composition and method. Most of them, on the other hand, would be regarded now as being too raw in colour and crude in execution. Many of them have the appearance of highly-coloured lithographs. The figures might be regarded as the work of a caricaturist and humorist. We find in his work touches that suggest Hogarth and conceits that might well come from Cruikshank. The French Canadian and the Indian were his especial subjects. Therefore the wigwam, the canoe and the mansard roof are important accessories to his compositions. The breaking up of a dance at a French Canadian farmstead and running the toll-gate were subjects that appealed to his sense of humour, and the results of his efforts to realize



INDIAN WOOD-CARVING  
Totem-Poles at Alert Bay, British Columbia



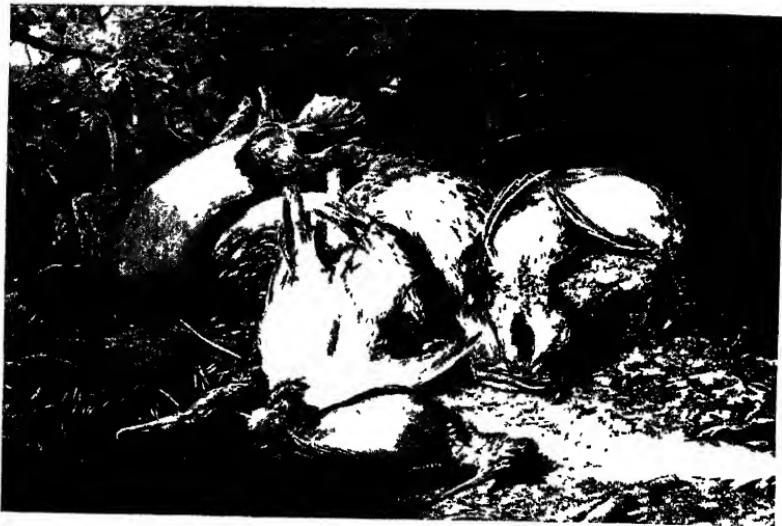
THE BUFFALO POUND  
(In the Royal Ontario Museum, Toronto)

*By Paul Kane*



A BLACKFOOT CHIEF  
(In the Dominion Archives, Ottawa)

*By Paul Kane*



## CANADIAN GAME

*By Daniel Fowler*



## ON THE SHORES OF ASHRAY

*By John A. Fraser*



## HOLLYHOCKS

(In the National Gallery of Canada)

*By Daniel Fowler*

TOWER BRIDGE, LONDON

By F. M. Bell-Smith



*By James M. Barnsley*

THE HARBOUR, DIEPPE





CHIEF JUSTICE ROBINSON  
(In the Collection at Osgoode Hall, Toronto)

these events on canvas are amusing, even if exaggerated. His weakness for exaggeration ran to such lengths as that of having a rheumy old man running on crutches after a horse that has passed, galloping, through the toll-gate, or that of sleighs upsetting, dogs fighting, horses bolting and persons looking on from upstairs windows during the leave-taking after the dance. The ridiculous aspects of these things are amusing, even if some critics might pronounce them inartistic.

Like Kane, Krieghoff was in most instances a close observer, and his pictures are valuable in as much as they give details of habits, customs and many things that compose the everyday life of a people. In these respects the works of Kane and Krieghoff differ greatly from the works of Fowler and Jacobi. For there is little that is topographical in Jacobi's, nothing that is historical in Fowler's. These two strove to produce art, and while they came from foreign lands, it is to them that we look for the first elements of art in a country that even yet gives thought mostly to the common amenities of life.

Let us remark that Kane, Krieghoff, Fowler and Jacobi were born at a time when even in the United States art had not begun to attain a foothold. In Canada population was sparse, conditions crude, and only the wealthy or official class had much opportunity for practising the principles of refinement. We have to imagine Krieghoff and Fowler coming into a country where there were few, if any, art societies, no art schools, scarcely even an artist; where the people were compelled, after settling questions of politics and religion, to think about the prime necessities of life and to ignore the refining influences of painting and the high grades of literature.

Fowler and Jacobi we must accept as real artists. For that reason it is easy to assume that they had no intention of remaining in the country. Still they did remain, and they passed most of their last days here. At the time of Fowler's

coming (1843) the country was not in the mood to encourage art; for the people, apart from earning a livelihood, were mostly concerned with affairs of church and state. These were the days closely following the era of the Family Compact and the Chateau Clique—the days of John Strachan, William Lyon Mackenzie, and Louis Joseph Papineau. Toronto, which now is regarded as the art centre of the Dominion, was a small village skirting a marsh. Montreal, which ranks as the third city on the continent for imposing private collections of paintings, was then nothing more than an important place of trade. Ottawa, which now boasts of the National Gallery, was a small settlement known as Bytown. Colonization in Upper Canada had scarcely begun. The people, thrust between traders and soldiers, had no room for the fine arts, even if they had the disposition to welcome them.

We are considering, of course, a period prior to the time of Inness, Homer, and Ranger in the United States and prior also to what is called in England the pre-Raphaelite Movement—the time made notable by Carlyle and Watts, Tennyson and Burne-Jones, Wordsworth and Rossetti, Browning and Leighton, William Morris and Holman Hunt. In France neither Millet nor Manet, each of whom has made a profound impression on the art of the world, had as yet tasted fame.

The four painters, however, whom we have discovered as the pioneers of art in Canada, apart from Kane, did not actually come upon the scene as artists until about the middle of the century. That was not a time propitious for the advancement of art. Still, we find that in 1834 the Artists' Society had conducted the first art exhibition on record in Toronto. This exhibition had been held in the old Parliament Building, with Sir John Colborne, the Lieutenant-Governor of Upper Canada, as the chief patron. Thirteen years later the Toronto Society of Arts had been organized.

This society had held three exhibitions, and among the exhibitors had been Krieghoff, G. T. Berthon, and Paul Kane. Later still, in 1867, the very year of Confederation, the Society of Canadian Artists, which had but a brief career, was organized in Montreal, with John Bell-Smith, father of F. M. Bell-Smith, as its president.

But the country itself was progressing. The rebellion of '37 had passed, and responsible government, the cause of much contention, was at length established. Toronto had become a place of some consequence, boasting the seat of government, a university, and as citizens a number of distinguished personages. Montreal was climbing Beaver Hall Hill, and such places as Hamilton, Niagara and Kingston could lay claim to a showing of refinement.

But the art of painting was a thing unhonoured and unsung. If it were nurtured at all, it was in the bosoms of strange individuals who came from abroad and settled in Canada, perhaps in remote spots, with hopes of establishing, as Wordsworth established at Rydal, a centre of culture and quiet enjoyment. For example, take the case of the painter William Cresswell. He came to Canada a decade or two later and selected for his future home a beautiful site in Huron county, a few miles from the town of Seaforth. He went, so it would seem to an English gentleman of his means and culture, to the backwoods. For the country still supported dense forests and was undergoing the first attacks of civilization. Nevertheless, the eye of the artist had been attracted thither. The spot where Cresswell chose to build his house, a spot not without aspects of beauty even to-day, though now sadly neglected, looked down upon the valley of the Maitland. The flow of water, which now is shallow and shrunken, formed then into a brimming river, and the meadows and elms were such as the artist might have admired at home, along the banks of the Avon or the backwaters of the Thames.

Cresswell lived there; there he painted; but he had to go a hundred miles from home before he could find any sympathy with his aims or understanding of his efforts. This applies likewise to Fowler, who settled on Amherst Island, near Kingston, and it was undoubtedly the experience of Harlow White, another Englishman who came to Canada and essayed the praiseworthy task of painting local scenery.

We scarcely can imagine these artists seeking a market in Canada. On the other hand, we are as unlikely to think of them finding a market abroad. They were as a matter of fact, and as indeed were others who painted in Canada about the time of Confederation, between the high and the low strata of appreciation. While their topographical pictures are better done to-day by the camera, they were too good for the Canadian market and not good enough for the markets abroad. There were, happily, some outstanding exceptions—the still-life studies and landscapes of Fowler, which if not strikingly artistic are nevertheless faithful reproductions—and the landscapes of Jacobi. For although we have gone on many years from the time we first introduced these two painters, they were still active and on the scene. Kane, Berthon and Krieghoff also lingered on, although they were with the exception of Berthon, soon to depart.

These painters witnessed the slow progress of the country. They saw the union of Upper Canada with Lower Canada, the beginning of responsible government, the struggle for Confederation, and finally Upper Canada and Lower Canada become but a part of one vast Dominion. But throughout all this, in all these years, and that is our point, they saw only one or two intermittent attempts, which resolved mostly into feeble social gatherings, to place in combination before the public objects of local production that could make any show of artistic merit.



THE NORTH COUNTRY

*(Oil Canvas)*

*By A. W. Parsons*



## CHAPTER III

### THE O.S.A., THE R.C.A. AND THE M.A.A.

Canada had now advanced to the time of Confederation (1867), and as yet she could claim in painting almost nothing that would attract cultivated attention from abroad. But what of culture abroad, at least in countries where our own language is spoken? England, it is true, was responding to the pre-Raphaelite Movement, to the profound influence of the group of writers and painters whom already we have mentioned. But in the United States, our nearest prototype, there had been no big combined movement, and in the whole realm of art where a lasting impression had been left we can point only to such writers as Washington Irving, Edgar Allan Poe, and Nathaniel Hawthorne, and to such painters as John Singleton Copley, George Inness and Winslow Homer. So that while Canada produced no painters or writers of world-wide reputation, she was not hopelessly overshadowed by her powerful neighbour.

Furthermore, it must be observed that while these movements and achievements were being felt abroad, Canada was unconsciously laying the foundations of a vigorous artistic future and, indeed, for an awakening of interest in all the arts. For a movement had begun, a movement which culminated in the year 1872 with the formation of the Ontario Society of Artists, of which the foundation members were John A. Fraser, Robert F. Gagen, Charles Stewart Millard, Marmaduke Matthews, T. Mower Martin, James Hoch, and J. W. Bridgeman. W. H. Howland, a layman,

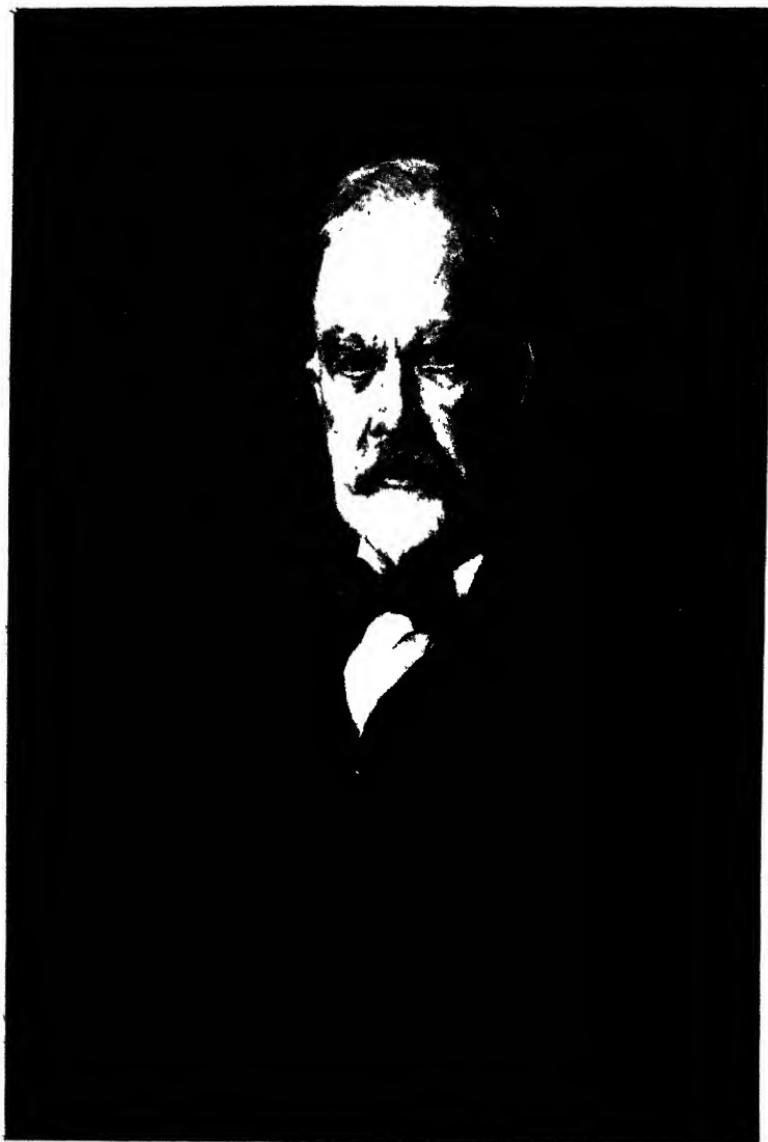
was the first president, and John A. Fraser, a painter, the first vice-president. A week after the organization meeting H. Hancock was elected a member and appointed secretary, which position he held until 1889, when he was succeeded by Robert F. Gagen, who has held the position ever since that time and who for more than half a century has been not only a refined and able artist but as well a genial guide, philosopher and friend to hundreds of beginners in art in Ontario.

John A. Fraser was, particularly at that time, an inspiration to the artists associated with him. He had an unusually direct method of handling water-colours, and in this medium his work still takes one right back to Cotman.

The first exhibition of The Ontario Society was held during April, 1873. Among the exhibitors were five who were still exhibiting fifty years later:—Robert F. Gagen, F. M. Bell-Smith, F. A. Verner, T. Mower Martin, and Marmaduke Matthews.

To appreciate the significance of this early society it is well to keep in mind the fact that it preceded the organization of the Royal Canadian Academy and that it preceded also the organization in the United States of the Art Students' League and the Society of American Artists.

During this period, that is during the seventies, a wave of artistic sentiment reached many persons of influence in both Canada and the States. As a result the Art Students' League of New York was formed in 1875 and the Society of American Artists in 1878. About the same time a group of enthusiastic laymen, headed by Benaiah Gibb, founded the Montreal Art Association, which ever since has been the most robust art organization in the Dominion, not so much for the encouragement of art in Canada, if one could except its school of art, as for the acquisition of a beautiful gallery and beautiful paintings to place therein. This association had great advantages accruing from the sympathy and



E. Y. DYONNET, R.C.A.

*By G. Horne Russell, R.C.A.*



support of wealthy citizens, advantages that never were enjoyed by any similar association in Canada.

Canada, however, could not as yet claim much distinction in art. Nevertheless the period of the seventies was formative, as well in politics as in æsthetics. To the student of Canadian history it possesses features of peculiar interest. The confederated provinces, bound together here and there by straggling communities and separated elsewhere by long stretches of uninhabited wilderness, were taking their first uncertain steps as a great, ponderous Dominion. The fisherman of Nova Scotia knew but little of the Quebec habitant or of the Ontario settler; and the habitant and the settler in their turn knew nothing more even of the wonderful possibilities of their own territories and less still of the amazing significance of the vast regions lying westward for three thousand miles between them and the Pacific. But the Intercolonial Railway was being built, the Canadian Pacific was being projected, and the old Grand Trunk was looking about for feeders. Sir John A. Macdonald, conscious of the need of an attractive scheme to raise his party out of the mire into which it had been thrown by the Pacific Scandal, began to introduce his ingenious National Policy, which by the application of a protective tariff was a bold attempt to force trade among the Provinces by placing a barrier against foreign goods, particularly goods from the United States.

But what has all this to do with art? Nothing, except that with the attempt to nationalize trade we discover an attempt to nationalize art. The Princess Louise, who, as consort of the Governor-General, the Marquis of Lorne, brought with her our first official touch of royalty, was herself something of an artist. She had lived at home during the period of the pre-Raphaelites, had seen the Barbizon School reach its zenith in France, had beheld the startling fame of men like Turner and Corot, and now, as the impersonation of royalty in the greatest colonial possession

that the world had ever seen, she undertook to signalize the Lorne régime by establishing with royal status a Royal Canadian Academy of Arts that might at least have some semblance to the Royal Academy of England.

We should hesitate before giving to the Lornes all the credit for bringing about the organization of the Academy. It is true that the idea was put forward by the Marquis of Lorne at the opening of an exhibition held by the Art Association of Montreal, and soon thereafter the first steps towards organization were taken at a meeting of artists held at Toronto and at which the Governor-General was present. It was then determined to form a national academy of art which should bring together the leading artists of the country but which should be quite apart from any other art association.

The Princess Louise, as well as the Marquis himself, took a lively interest in the details of organization, and it appears that it was left for the Governor-General finally to say who should compose the charter members. Every artist in the country, naturally enough, was eager and anxious to be taken into the membership, and it is known that at least one whose name was not on the list submitted to the Governor-General was able by his own persuasions to convince the royal party at Rideau Hall that his work entitled him to membership, with the result that the wishes of his fellow painters were ignored and his name placed on the list. Perhaps this was due to the natural sympathy of the royal party, because the Marquis himself, as well as the Princess, was a sketch artist of no mean ability.

Kane and Krieghoff had passed away, but Fowler and Jacobi and Berthon, though veterans, had still some years of production ahead of them. Others had come upon the scene. Lucius O'Brien, a real son of the soil, born at Shanty Bay, Ontario, in 1832, became an architect and afterwards acquired some skill as a water-colourist. But he seems to



## THE PICTURE BOOK

*By E. Y. Dyonnet, R.C.A.*



have possessed other qualities that fitted him to work in sympathy with the Lornes. He became the first president of the Academy. In that capacity he seems to have had more tolerance than many artists have for the supercilious attitude of society towards art, and perhaps for that very reason the early exhibitions were noted more for the social distinction of the guests than for the artistic distinction of the paintings. The fact that O'Brien was president gave to his own work a consequence that is discovered in it even to-day by art collectors who attach much importance to historical interest. Something of an establishment he set up in College Street, just off the main thoroughfare of Toronto, and it is an interesting fact that the house was for several years the headquarters of the Ontario Society of Artists. It is even more peculiarly interesting as an example of the early designing of Frank Darling, an architect and a member of the Royal Canadian Academy, who received, in recognition of conspicuous merit, the gold medal given by the King on the recommendation of the Council of the Royal Institute of British Artists.

Architecture, it will be observed, was and is a recognized branch of the Royal Canadian Academy. Of a total membership of forty, the constitution provides for nine architects, while there may be as many as twenty-two painters, five sculptors, and four designers, etchers, or engravers. Although for years no woman has been an academician, as the members of full rank are named, there are a number of women on the list of associates. It is understood commonly that women cannot be admitted into full membership, but there is nothing in the constitution to prevent them. In the early days one woman (Mrs. Charlotte M. B. Schreiber) was recognized as an academician, but at that time there was in the constitution a clause to the effect that women members would not be required to act in committee. Since then that clause has been removed, but all along there seems to have been a

determination to debar women from taking any active part in the affairs of the Academy. It is not assumed that women cannot qualify, but it has been unlikely that any woman could command enough votes to elect her. So that we have throughout the Dominion a number of women who are acknowledged to be better painters than some of the academicians, and yet they may not append the letters R.C.A. to their names. They are permitted, however, to append A.R.C.A., which signifies associate membership.

The so-called charter members of the Academy were Napoleon Bourassa, W. N. Cresswell, A. Allan Edson, Daniel Fowler, John A. Fraser, James Griffiths, Robert Harris, Eugéne Hamel, J. W. Hopkins, H. Langley, T. Mower Martin, L. R. O'Brien, William Raphael, Henry Sandham, Mrs. Charlotte M. B. Schreiber, T. S. Scott, James Smith, W. G. Storm, and F. C. Van Luppen. Of these nineteen, five were architects—Hopkins, Langley, Scott, Smith, and Storm. Van Luppen was a sculptor. He was born in Belgium, and there also he died.

In reviewing the Academy it is well at the same time to review the Ontario Society of Artists, for the one dovetails into the other. Perhaps it would be fairer to say that the Society has been a stepping-stone to the Academy. But, as we have observed, the Society was the first organization. It had been in existence about eight years when the Academy was formed, in 1880. The Ontario Society is a chartered body, but, unlike the Academy, it has no academical status and therefore may not and does not issue diplomas.

The Society has flourished with the aid of a meagre annual grant of money from the Ontario Government. Most of the money, \$500 annually, was used, according to agreement, for the purchase of paintings from each annual exhibition. For some time there was a fund of \$1,200 expended annually by the Government through a committee, mostly laymen, for purchasing paintings by members of the



## BUTTERFLIES

*(Oil Canvas)*

*By Paul Peel*



Society on condition that the Society should maintain an exhibit of work in the Normal School, Toronto. Many of these paintings were hung from year to year in the corridors and other available space in the Normal School building, and others were hung in the Parliament Buildings. These buildings withstood the strain for about forty years, but at length the Whitney Government resolved to disperse the collection by having individual pictures hung in the Normal Schools of the Province. The educative value of the scheme is doubtful, and while it should worry no one as to the disposition of many of the pictures, the aggregate effect, if these pictures could be properly assembled, would be important.

Notwithstanding all this, the Society has been a breeding-ground for the Academy. From it went in the first place Jacobi and Fowler, and Jacobi succeeded O'Brien as president. The same can be said of nearly every artist in Ontario. In its membership the Society has not been so restricted as the Academy, and to it beginners in painting commonly have looked for their first introduction to the public. The standard in either organization never has been rigid, but young painters naturally receive with greater regard an acceptance for exhibition by a committee of the Academy.

## CHAPTER IV

### THE SIGNIFICANCE OF THE EIGHTIES

Apart from the organization of the Royal Canadian Academy of Arts the year 1880 has its further measure of significance. For it was in this year that Charles G. D. Roberts published his first volume of verse, *Orion and Other Poems*, and that Calixta Levallée gave *O Canada* to the public.

It might seem absurd to affirm that the publication of a young poet's book meant as much for literature as the formation of the Academy meant for painting. But *Orion* served nevertheless as the clarion call of a renaissance in Canadian letters. Analogous to the Academy in effect, it was as well contemporaneous with it.

The analogy, however, is ambiguous, for the effect of the Academy on art was as yet unfelt. We are able nevertheless to trace the influence. As we have seen, the decade beginning with the year 1870 was as yet the most important for art in Canada. And still it was merely evolutionary and that only to a slight degree. Jacobi and Fowler, both of whom we have failed to regard as great artists, had passed their strongest periods, and there had been no other whose work urges particular mention, with the exception perhaps of Berthon. But other new figures were appearing upon the horizon: one of them, Blair Bruce, a native of Hamilton; another, Paul Peel, a native of London; and, yet another, George A. Reid, a native of Wingham. These three young painters, all lads of Ontario, were among the



AFTER THE BATH

*By Paul Peel*



first Canadian painters of merit to receive a rigid training abroad. We had also Robert Harris and William Brymner of Montreal, both born abroad, both strong painters and each in turn, as well as Reid, later on President of the Royal Canadian Academy of Arts.

There was a tendency in those days, in art as well as in other things, to seek advancement in the United States. Thus we find Peel, Reid, and W. E. Atkinson studying at the Pennsylvania Academy of Fine Arts. It was not long, however, before they left Philadelphia and went to Paris, whither Bruce went also, and in the same decade we find Homer Watson exhibiting in London and Horatio Walker in New York.

We shall consider in particular at present Peel and Bruce, for Atkinson and Reid belong peculiarly to the nineties. Peel studied at Paris under Gerome and Benjamin Constant, and Bruce under Fleury and Bouguereau. Both died while still young, and their work is undoubtedly not as broad as it might have been had they lived longer. They studied under academicians whose work, even then, had been challenged by the impressionists. Their own output shows expert draftsmanship and a good feeling for tone. But Peel's in particular, as judged to-day, lacks the feeling of spontaneity. It stood high enough, however, to win a gold medal at the Paris Salon of that period, and the picture itself, *After the Bath*, was bought by the Hungarian Government. Nevertheless, in 1924 interested admirers in Canada were able to purchase it and bring it back to the Dominion, where it received much local publicity.

Bruce's work to-day is more interesting, and judged by our present standards, or fashions or whatever one might venture to call them, it would take a higher place than Peel's. It is realistic enough, but there is in some of it, in *The Walker of the Snow*, for example, a touch of romance. Some critics might find in this piece too much that appeals

to one's literary sense. A story is set down, and unless one can decipher it there is a feeling of dissatisfaction. It is a painting nevertheless of superb tone and atmospheric quality, and for its merit in these respects it deserves to be seen and cherished. It is now supposed that this picture was suggested by Charles Dawson Shanley's poem of the same title:

To the cold December heaven  
Came the pale moon and the stars,  
As the yellow sun was sinking  
Behind the purple bars.

The snow was deeply drifted  
Upon the ridges drear,  
That lay for miles around me  
And the camp for which we steer.

. . . .

Nor far into the valley  
Had I dipped upon my way,  
When a dusky figure joined me  
In a capuchon of grey.

Bruce was born at Hamilton, Ontario, in 1859, and he died at Stockholm, Sweden, in 1906. A year after his death his widow gave an exhibition of his paintings (122 items) at Paris. The catalogue was quite elaborate, containing several reproductions in colours and a number of flattering appreciations by Parisian critics. Later a number of these paintings, among them "The Walker of the Snow", were presented to the city of Hamilton, and they now form the most important part of the Hamilton Art Gallery. A good example of Bruce's work, "Setting the Tire", hangs in the National Gallery of Canada.

Peel died in '92, so that he and Bruce might be regarded as having contributed also to the outstanding æsthetic progress of the nineties. But even though they contributed to the eighties we fear we must search elsewhere before we



## THE WALKER OF THE SNOW

(In the Hamilton Art Gallery)

*By W. Blair Bruce*



can claim much glory for that period. Wyatt Eaton, who, though he was born at Phillipsburg, P.Q., in 1849, like many another young man living close to the United States border, early in life yielded to temptation and crossed over. He became a well-known painter in New York. He was the first secretary, and later president, of the Society of American painters. For *The Century Magazine* he made a series of portraits of the New England poets. He produced as well a number of distinguished landscapes, with figure accessories, one of which hangs in the national collection at Ottawa. During the eighties he went to Montreal, at the instance of Sir William Van Horne, and painted portraits of a number of prominent citizens. In the Art Museum of Toronto we find a good example of his work entitled *Man with Violin*, which is virtually a portrait of Timothy Cole the American wood engraver. His portrait of Garfield was acquired by the Union League of New York. In his portrait work he emphasized the principal features, the form of the head and the spirit that showed in the eyes, keeping everything else in subjection. His work suffered, according to a note on his art by Edmund Morris, because he found it necessary to teach.

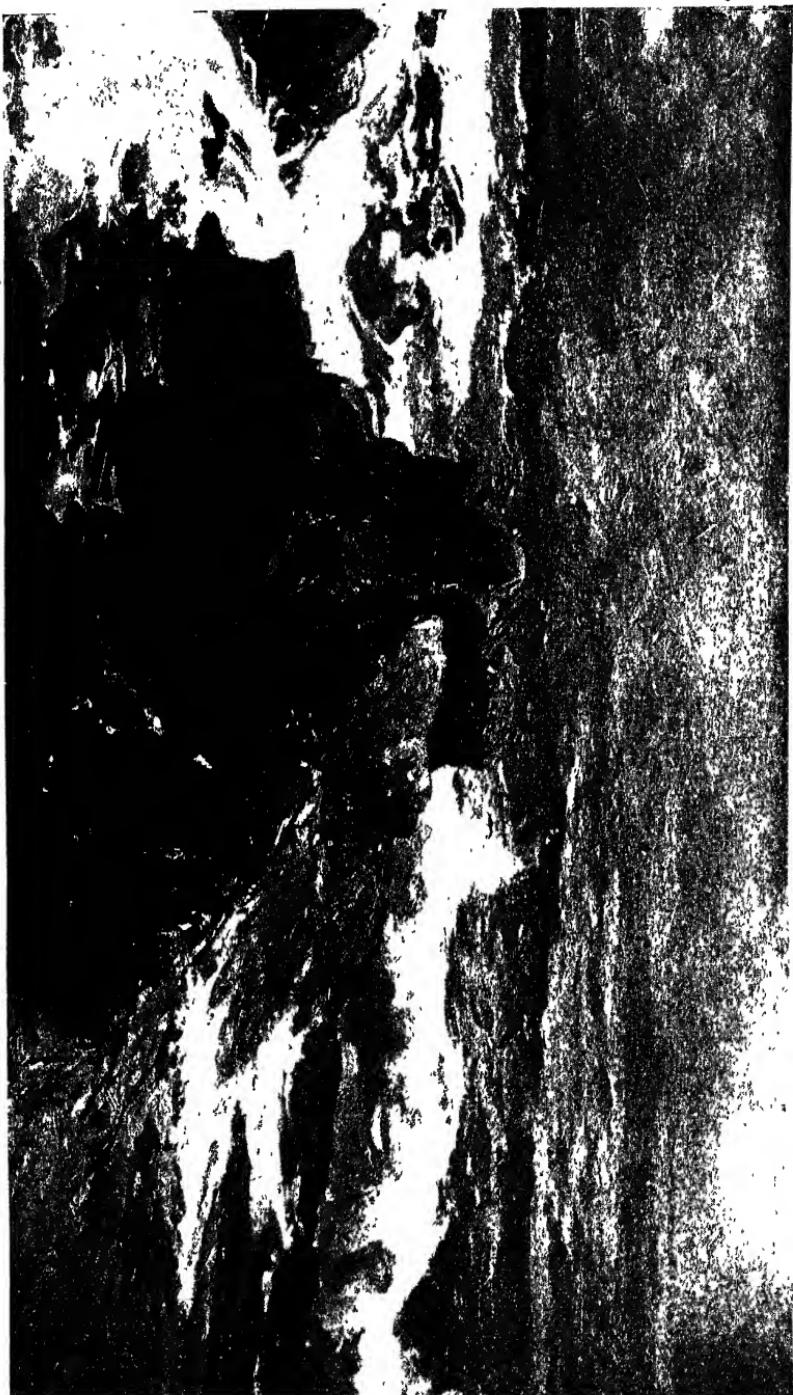
Another painter who added to the lustre of the eighties was James Macdonald Barnsley, who was born at Toronto, and after living for some years in the United States and Europe, made his permanent residence in Montreal. He studied first at the Washington University Art School, then at St. Louis under Halsey C. Ives and Carl Gutherz, and later in Paris under De Villefroy, Baron de Torran, and Louis Leloir. He was elected a member of the Société des Amis des Arts, Dept. de Seine et Oise; a member of the Ramblers' Club, New York, 1885; a member of the Art Guild of St. Louis; and was one of the organizers of the New York Water-Colour Society. He exhibited at the Paris Salon, 1882-7, and was awarded a gold medal at the St. Louis

Art School and honourable mention and silver medals at Versailles.

Let us begin again with the year 1880, with the young poet Roberts and the mature composer Levallée and there remark a vivid contradistinction. In that year, as we have already recorded, Roberts published *Orion and Other Poems* and Levallée published *O Canada*. Roberts sprang immediately into fame. His ode to Canada stirred the nation to a pitch of patriotic fervour seldom before witnessed in Canada. Levallée waited ten years, and still his name was unknown but to the few. He died without even a taste of the fame his work yet was to attain, for it was not until a quarter of a century later that *O Canada* was beginning to be heard outside the Province of Quebec. This composition was first published with the title *Chant National* and was sung, in unison, in the city of Quebec, in celebration of the festival of St. Jean Baptiste.

It is noteworthy that during this same year (1880) A. S. Vogt, who was to become later on the founder and conductor of the famous Mendelssohn Choir of Toronto, met Levallée in Philadelphia. That was, of course, forty-five years ago, when Vogt was only nineteen years of age—long before many members of the Mendelssohn choir were born. Although the precise year of Levallée's birth is disputed, he was at that time about the age of thirty-six, a restless musician imbued with evident genius. Vogt has spoken of him as "not merely a clever executant of the piano, and not merely as an adroit deviser of pretty melodies and sonorous harmonies, but as a genuinely creative artist, a pure musical genius."

We think of Levallée merely as the author of *O Canada*, but that is only one of many compositions which have made him an outstanding American composer. During the decade in which his celebrated chant was first published he was successively president of the Music Teachers' National



## THE FOAMING SEA

By Robert F. Gagen, R.C.



Association, chairman of the Examining Committee of American Compositions and American delegate at the Conference of the Society of Professional Musicians at London. Towards the end of the decade he was instructor in music in the Petersilea Academy, and in 1891, in poverty, be it said, he died, in the city of Boston. In that city he was buried, and there his ashes have been suffered to remain.

Roberts, leaving *The Week*, a literary periodical, published in Toronto by Goldwin Smith, and of which he was for a short time editor, took, in 1885, the chair of English Literature in King's College, at Windsor, Nova Scotia, a town long famous as the home of Thomas Chandler Haliburton. In that same year Philippe Hébert, a French Canadian sculptor, completed his first important public work, the full-length figure of Sir George Étienne Cartier which adorns Parliament Hill, Ottawa, and it was in 1887 that the same sculptor received from the Quebec Government a commission to model ten historical figures to be used in decorating the front of the Parliament Buildings at Quebec. In order to complete the work he went to Paris and there lived for a number of years. Forty years later, in like manner, Walter S. Allward, sculptor, of Toronto, went abroad in order to complete the Canadian memorial for Vimy Ridge.

And while Peel and Bruce were rising young artists, Hébert a pronounced sculptor, Jacobi and Fowler painting their last canvases, Levallée wandering in the mazes of music, and Roberts composing sonnets in the many hours apart from his duties as pedagogue, the decade was further signalized by one or two outstanding events in the development of Canadian letters. For it was in 1884 that Isabella Valancy Crawford's volume of verse, *Old Spookses' Pass*, appeared, and two years later Roberts published *In Divers Tones*. Four years still later Lampman's first book of poems, *Among the Millet*, was issued, and likewise, in 1888, Frederick George Scott's first volume of verse. In the follow-

ing year Wilfred Campbell's *Lyrics and Other Poems* was that prolific poet's first publication. It was about this time also that A. Dickson Patterson, R.C.A., painted his well-known portrait of Sir John A. Macdonald.

In 1882 a notable work in two volumes was published—"Picturesque Canada". Rev. Dr. George Grant was the editor and Lucius O'Brien, President of the Academy, the art editor. Its chief interest here is owing to the great number of its illustrations, which were made from engravings on wood from the original drawings by numerous artists, among whom were the Marquis of Lorne, Lucius O'Brien, F. Hopkinson Smith, T. Hogan, F. M. Bell-Smith, Robert Harris, Léon Moran, W. T. Smedley, and F. H. Schell.

Even apart from æsthetics the eighties was a period of significance in our national development. The Canadian Pacific Railway was completed in '86, the year following the last rebellion in Saskatchewan. But we recall the grumblings of hard times, and there was a perilous exodus to Michigan and the Dakotas. Manufacturing in Canada was as yet in its infancy. For agricultural products there was no eager market. The population was only about half of what it is now. Transportation facilities were meagre, and who could have foreseen the combinations for marketing farm products such as are now promoted by the Grain Growers' Association in the West and the Niagara Fruit Growers' Association in Ontario? The Government had not acquired the modern cunning of publicity, with the result that thousands of young Canadians emigrated to the United States, while their own Western prairies languished under successive summer suns. Goldwin Smith, writing from the splendid seclusion of The Grange at Toronto, railed against our political system and strongly urged annexation to the United States.

This was the gloom through which appeared the dawn of 1890.

## CHAPTER V

### THE DAWN OF PROMISE

The dawn of 1890 was a new dawn of promise. Jacobi, although by this time enfeebled by age, had succeeded O'Brien as president of the Academy. Fowler was still with us. Horatio Walker was now in his thirty-third year. Homer Watson, still residing in his valley of the River Grand, was emerging from the tight texture that characterizes his early work. Morrice had abandoned law, after being called to the bar in Toronto, and was studying painting at Paris. He was a young man of twenty-six. In Paris also about the same time were Curtis Williamson, G. A. Reid, W. E. Atkinson, Maurice Cullen, Frederick Ede, Florence Carlyle, and Laura Muntz.

In 1901 Jacobi died. He was succeeded in the presidency of the Academy by Robert Harris, a native of North Wales and a portrait painter of splendid reputation. Harris came to Canada while quite young, with his parents, who settled in Prince Edward Island. As a young man he had marked yearnings for art, and therefore it was not long before he found his way to London. That was in the early seventies. In London he studied under Professor Legros at the Slade School of Art. Later he studied at Paris, under Léon Bonnat, at Madrid, Rome, Munich, and in Holland and Belgium. Returning to Canada he settled first in Toronto, where, in 1880, he became president of the Ontario Society of Artists and a charter member of the Royal Canadian Academy of Arts. He went to live in Montreal about 1883, and there

he remained until he died, in 1919. He was president of the Academy from 1893 to 1903, the longest period in office of all the presidents. During that time he was created C.M.G., was awarded a gold medal at the World's Fair, Chicago, another gold medal at the Pan-American Exhibition, Buffalo, honorable mention at the Paris Exhibition of 1900 and gold and silver medals at the Louisiana Purchase Exhibition. He specialized in portraits and figure subjects. His best work shows sound technique and good quality, especially in tone. Among his sitters he counted the Earl of Aberdeen, the Earl of Minto, Lady Minto, Lord Strathcona, Lord Mountstephen, Sir John A. Macdonald, Sir Oliver Mowat, Sir George Drummond, Sir H. Montagu Allan; but perhaps his best known works are "The School Trustees", which is in the National collection at Ottawa, and "The Fathers of Confederation", which was destroyed when the Parliament Buildings at Ottawa were burned some years ago.

In addition to his portraits, Robert Harris left many charming landscapes and several genre pictures. "He was a man of many talents. As a member of the Pen and Pencil Club, his keen sense of humour, his wide knowledge of all that is best in literature and art, his ability to write or to relate a story, his unfailing courtesy and geniality will long be remembered by his friends and companions. Never was there a more kindly critic; his appreciation of all that was good in the work of his fellow artists was always shown, his meed of praise never withheld, his word of encouragement always ready."

In 1900 a few courageous spirits in Toronto started a periodical publication called *The Moon*, which is recalled mostly in association with Knox Magee, a writer, in its literary features and Charles W. Jefferys in its art features. Perhaps it was too clever or too advanced for its constituency. In any case, it survived for a year and a half, and then, like many an honourable prototype, it perished. It is an

interesting fact that W. E. Raney, who many years later became Hon. Mr. Raney and famous as the first administrator of the Ontario Temperance Act, was the legal adviser of the company that published it, and, as a matter mostly of accommodation, accepted the position of president.

We recall no event that signalizes the year 1892, but '93 will stand forever as a year of surpassing radiance in the development of art in Canada. For it was in that year that Bliss Carman's *Low Tide on Grand Pré* and Charles G. D. Roberts's *Songs of the Common Day* were published. The lustre that these two publications shed at that time on Canadian letters has gone on increasing, and it is doubtful whether these poets, cousins in art as well as in blood, have in all their later literary productions left anything that will achieve singly the lasting renown of these masterpieces of their youth.

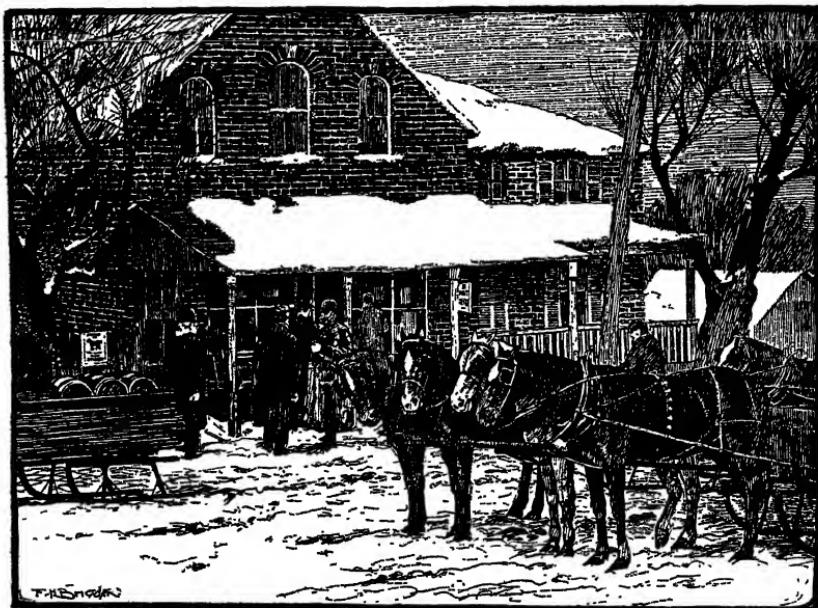
Youth during the nineties seems to have summoned the bounteous patronage of the gods. For not in Canada alone, but in the United Kingdom as well, there was a marvellous quickening of artistic impulses, just as if by some peculiar will the nineteenth century was to end in a blaze of glory as great, if not greater, than the glory that ended the eighteenth and permeated the first decades of the nineteenth.

Perhaps we are too close to the time, too close to men still living, to rank Conder and Beardsley, Guthrie and Steer, Synge and Moore, Wilde and Dowson, Morrice and Sickert, Whistler, Ferguson and Nicholson with men whom Mr. Watts-Dunton associates with what he calls the *Renaissance of Wonder*:—Constable and Morland, Raeburn and Crome, Shelley and Keats, Wordsworth and Byron, Coleridge and Burns, Scott and De Quincey. Whether we so rank these men of the eighteen-nineties, we must at least concede to their work a brilliancy that one expects to find only in the achievements of youth. Specimens of some of them may be found in *The Yellow Book*, a quarterly of purely imaginative liter-

ature and art, published in London. This magazine had a brief but spectacular career. It started in 1894, went through 1895 and 1896, and defying a canon of fate entered its thirteenth volume—and ended there. Into its pages was admitted the work of a Canadian poet, Charles G. D. Roberts, and of a Canadian painter, Elizabeth Stanhope-Forbes.

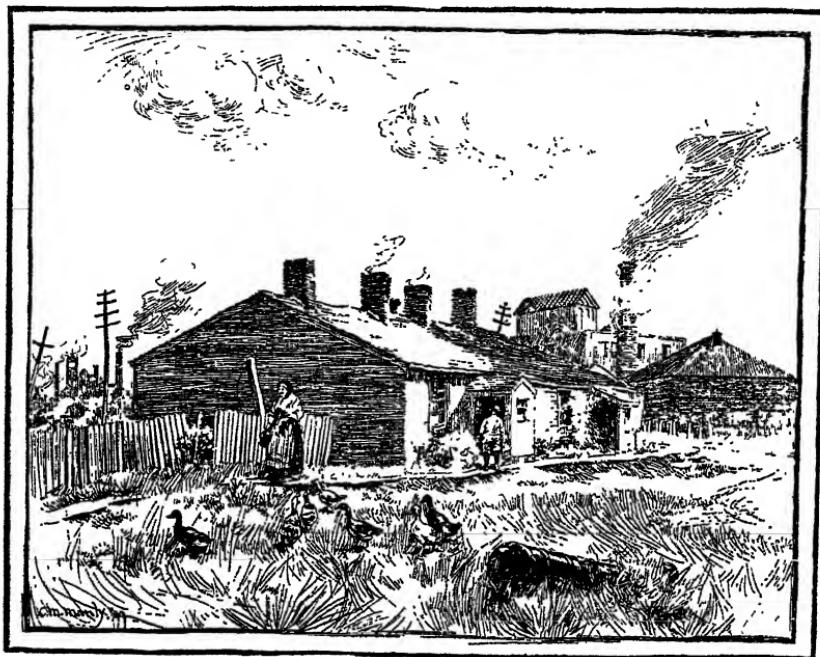
Roberts was at that time thirty-four years of age, and his was at present, with the exception of Mrs. Stanhope-Forbes, the only direct connection Canada had with the renaissance of the nineties. We call it a direct connection, because *The Yellow Book*, together with *The Savoy*, which first appeared a year or two later, was the peculiar medium of expression for many of the men and women who contributed to the movement.

It was a movement of young men. Roberts, himself in what we look back to as the flowering period of manhood,



THE POST-OFFICE

From the Drawing by F. H. Brigden in the Toronto Art League Calendar



OLD FORT, TORONTO

From the Drawing by C. M. Manly in the Toronto Art League Calendar

was ten years or more older than many of the writers and artists whose names will be associated forever with that period. Conder was twenty-six, Housman and Dowson twenty-seven, and Beardsley at twenty-one was still tempering in the flaming forge of youth. Morrice was thirty. Although he was at Dieppe with Symons, Dowson, Beardsley, and Conder when *The Savoy* was planned, nothing of his appears in its pages. Nor do we find him in *The Yellow Book*. Nevertheless he was pre-eminently of the movement, although neither his temperament nor his work conforms easily to the requirements of publication, and even his prose contributions to *The English Review* always appeared under an assumed name.

At that time the reproduction of colours in print was a long and costly process. So that, with the exception of a

black and yellow cartoon—*The Dwarf*, by Max Beerbohm, whom Bernard Shaw has referred to as the *Incomparable Max*—we find no colour in *The Yellow Book*. Of course, no colour was required for Beardsley's, Patten Wilson's, E. J. Sullivan's, or Laurence Housman's drawings, which actually were only pen-and-ink outlines, nor for the pencil sketches of Will Rothenstein or John S. Sargent, nor for the wash drawings of Max Beerbohm or Joseph Pennell. But Conder, Sickert, Lavery, Steer, and Guthrie were colourists, and looking only at black-and-white reproductions one knows nothing of the sheer beauty of the tones in the originals.

The publications we have mentioned were after all only incidents to the movement. In *The Yellow Book* men like



THE NEW NORTH

From the Drawing by D. F. Thomson in the Toronto Art League Calendar



### THE SURVEYORS

From the Drawing by D. F. Thompson in the Toronto Art League Calendar

Ernest Dowson, George Moore and William Butler Yeats appear but once, and Nicholson, John Synge, and Oscar Wilde not at all.

There were during that period, outside Canada, a number of young painters who were to revivify art in their native country. Paul Peel had passed away, but Blair Bruce was still painting abroad, although he also, unhappily, was near the end of his days. Morrice, as we have remarked, was in association with the leading spirits of the renaissance of the nineties, and Curtis Williamson, William Brymner, J. Kerr Lawson, Maurice Cullen, W. E. Atkinson, F. C. V. Ede, George Reid, Laura Muntz, and Florence Carlyle had been, or were at the moment, either in Holland or France. E. Wyly Grier, an Australian by birth but a Canadian painter by virtue of adoption and long residence, passed a good portion of that time at St. Ives, Cornwall. F. McGillivray Knowles and Franklin Brownell, both born in the United States, became Canadian painters because of training and residence, although they also had been students abroad.

From the exhibition at Paris commonly known as the Salon it was the hope of young artists then, as it is their despair now, to obtain if not a medal at least honourable mention, and if not honourable mention at least a hanging. E. Wyly Grier obtained a gold medal for the painting called *Bereft*. Laura Muntz received honourable mention, and one of her paintings was reproduced in *L'Illustration*. Cullen's work was hung in the New Salon, which at that time was regarded as a comparatively exclusive exhibition. He became also an associate of the Société National des Beaux Arts, and an example of his work was bought by the French Government. Reid exhibited at the Salon successively for five years.

All this happened during the first half of the decade beginning with the year 1890. And while these young artists were proving their talents abroad other workers in other forms were proving theirs at home. Louis Fréchette, a French-Canadian poet of acknowledged merit, who had been acclaimed by so eminent a critic as Matthew Arnold and



WOLFE'S COVE, QUEBEC

From the Drawing by C. W. Jefferys, in the Toronto Art League Calendar

who had published *Oiseaux de Neige* and *Légende d'un Peuple*, brought out in 1891 *Feuilles Volantes*, which was his sixth volume of verse. We have recorded already the publication of Carman's *Low Tide on Grand Pré* and Roberts's *Songs of the Common Day*. In 1893, the year

in which these two volumes were published, appeared the first number of *The Canadian Magazine*, which was the first monthly publication in Canada to survive during the length of two decades. All the others had struggled for a short time and then had vanished. But Canada was on the eve of a period of great commercial expansion. It was just prior to the advent of the popular magazines of the United States with their millions of readers. It was the beginning also of the amazing boom in advertising, which began with the patent medicine and presently extended itself to include almost every commodity in the market, even to government free lands, the temperance crusade, and the church service. Advertising, indeed, became one of the institutions of civilization, and thereby in Canada the continuation of a monthly magazine became a possibility.

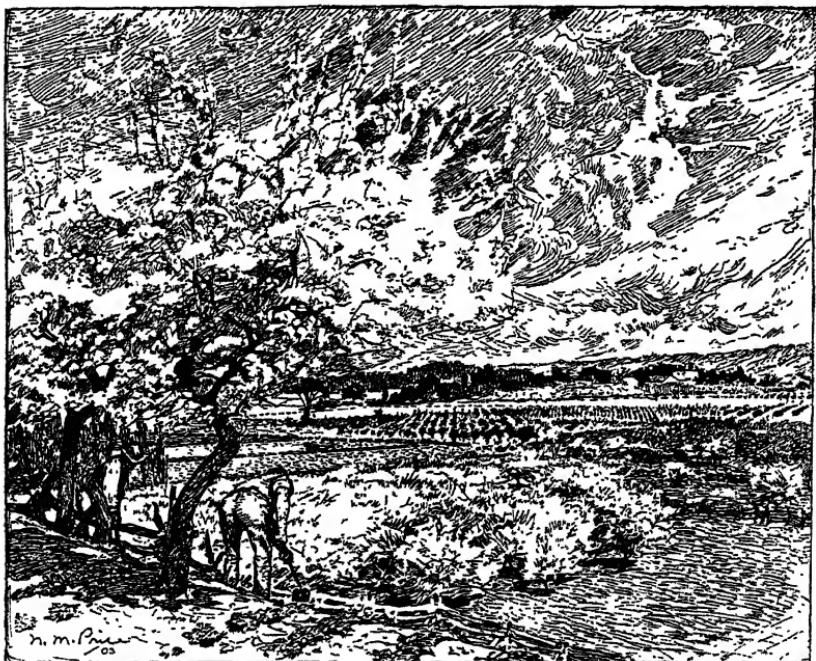
One should not forget that in this momentous year 1893 the Art Students League Calendar first appeared in Toronto. This was a notable publication in as much as it expressed the combined determination of a group of young artists to interpret various phases of Canadian life. It lasted for ten years; and although it was not fully appreciated in its own time, collectors of *Canadiana* now regard with envy the few who possess the complete set of ten.

The artists who contributed most conspicuously to this Calendar were Charles W. Jefferys, A. H. Howard, Robert Holmes, F. H. Brigden, W. W. Alexander, D. F. Thomson, R. Weir Crouch, Duncan McKellar, C. M. Manly, Norman M. Price, A. A. Martin, and J. E. H. MacDonald. The first three Calendars illustrated selections from Canadian poets. Then followed drawings to illustrate respectively roads and byways, Canadian waterways, everyday life of the past, country life, the 19th century in Canada, village life, sports, cities, and landscape from coast to coast.

These things were taking, or about to take, place, we repeat, during the first half of the decade beginning with the

year 1890. We shall now look at the situation as we find it in the middle of that decade. The young Canadians whom we left as students of art at Paris have mostly all returned. Morrice remained over there, and indeed Paris became his permanent place of abode until the time of his death, in 1924. But Cullen came back and took a studio in the city of Montreal. Miss Muntz came to Toronto, Miss Carlyle to Woodstock, Atkinson to West Toronto, St. Thomas Smith to St. Thomas, Wyly Grier and Reid to Toronto. Williamson returned for a year or two, but left again for Europe. Ede married a French lady and settled down in the country not far from Paris.

We must keep in mind Homer Watson, who was still permanently located at Doon, and Horatio Walker, who by



FRUIT FARM IN THE NIAGARA PENINSULA

From the Drawing by Norman M. Price in the Toronto Art League Calendar

this time was painting Island of Orleans pastorals. New York became Walker's natural market. Expatriated also, but perhaps not so much by preference as by force of circumstances, were Ernest Lawson, one of whose paintings won a gold medal at the Pan-Pacific Exposition, and another the thousand-dollar prize in 1917 given by the Corcoran Art Gallery, and Phimister Proctor, a sculptor whose works adorn many public places throughout the United States.

While these workers in the arts were unconsciously contributing to what actually became an awakening of artistic impulse in Canada, what were the people of the country themselves going through? What was the Government doing for them? The year 1896 was a year of great political excitement. During part of that year Sir Charles Tupper was First Minister of the Crown. Wilfrid Laurier, a superb exponent of the art of public speaking, was the leader of the Opposition. The country was in the throes of a campaign preceding a general parliamentary election. Problems of trade and education were being discussed, and religious and racial differences were bursting into flames of animosity. But Laurier, a Canadian of French origin, seemed to be endowed with faculties peculiarly able to cope with the situation. He succeeded Tupper as Prime Minister and proved that an artist in speech could be a statesman as well. And it is worthy of note that it was during the period of his Ministry, which began in 1896 and ended in 1911, that any considerable sum of money was first set aside annually for the specific purpose of paying for works of art to be placed in the National Gallery of Canada.

It was during this decade, owing to the sympathy of Sir William Van Horne with art in general, that the Canadian Pacific Railway Company first sent painters to depict the beauties and grandeur of the Rockies and the Selkirks. The policy seemed to be to send anyone who was willing to go. Sir William was an amateur painter of no slight



THE COWBOY

*(Oil Canvas)*

*By Charles W. Simpson, R.C.A.*



attainment, and he possessed a very fine private collection of art of various kinds, especially of paintings and Chinese ceramics. He understood the value of art to national life; and, indeed, his policy of sending artists to the mountains must have been regarded favorably in later years because it has been continued by the Canadian Pacific Railway and adopted as a valuable method of publicity for the Canadian National Railways.

## CHAPTER VI

### THE NATIONAL GALLERY AND THE SCHOOLS OF ART

The official history of the National Gallery is as follows:

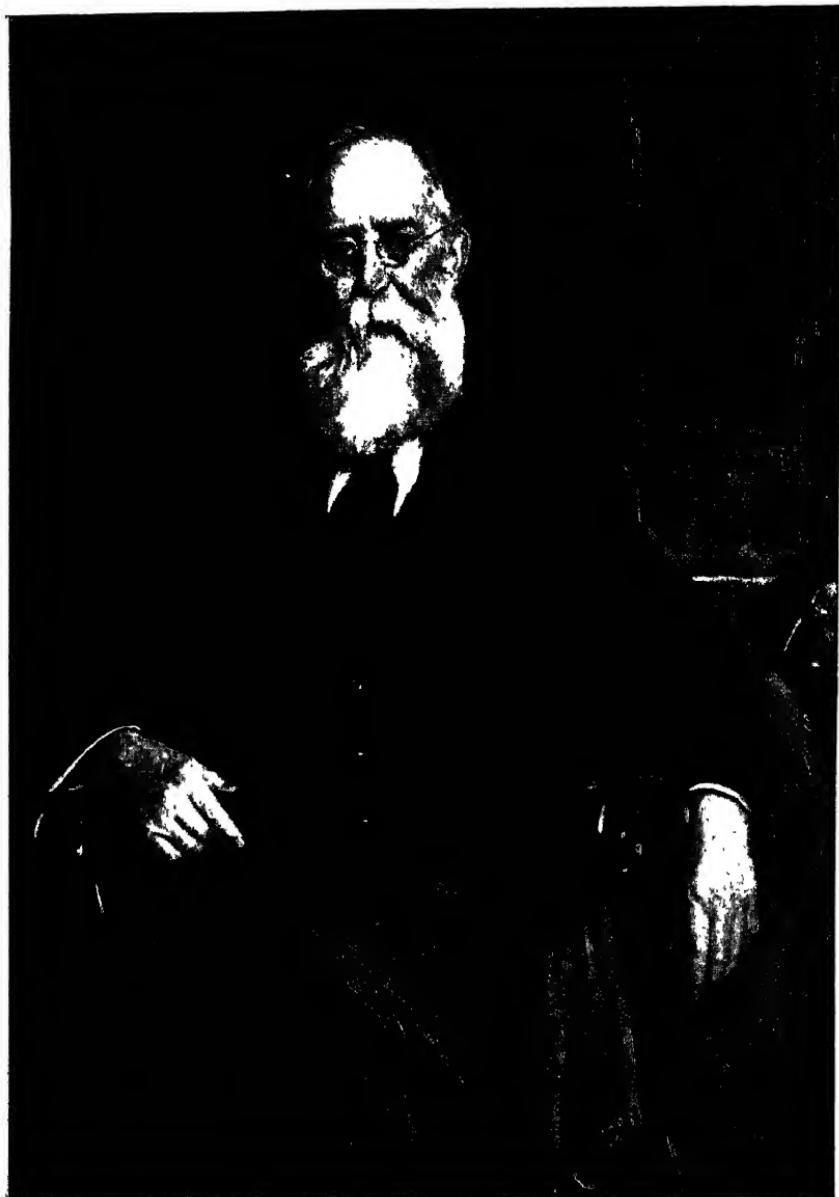
The National Gallery of Canada was the outcome of the foundation of the Royal Canadian Academy of Arts in 1880 by the Marquis of Lorne, Governor-General of Canada 1878-1883. The Act of 1882 incorporating the Royal Canadian Academy of Arts placed in the hands of the Canadian Government, for public exhibition, the diploma pictures deposited by the members of the Royal Canadian Academy on their election. From this beginning the National Gallery of Canada has grown by means of the annual grants voted by the Dominion Parliament for such purpose, and by means of gifts.

In 1907 an Advisory Arts Council was appointed by the Dominion Government to administer its grants to the National Gallery. Its first members were Sir George Alexander Drummond, K.C.M.G., C.V.O., chairman, Sir Edmund Walker, C.V.O., LL.D., D.C.L. and Senator Arthur Boyer.

Upon the death of Sir George Drummond in 1909, Dr. Francis J. Shepherd was appointed, and Sir Edmund Walker was, elected chairman.

In 1913 the National Gallery of Canada was incorporated by Act of Parliament (3-4 Geo. V, Chap. 33) and placed under the management of a Board of Trustees appointed by the Governor-General in Council. The duties and responsibilities of the Advisory Arts Council relating to the National Gallery were assumed by this Board of Trustees but with greatly increased powers.

To the foregoing might be added the information that the Act now provides for five Trustees, but for years the work was carried on by Sir Edmund Walker and Dr. Shepherd assisted by Eric Brown, Director of the Gallery, until the King Government appointed three new members in order



SIR EDMUND WALKER  
(In the Art Gallery of Toronto)

*By E. Wyly Grier, R.C.A.*



to complete the Board:—Warren Y. Soper, J. Auguste Richard, and Newton MacTavish. Within a very short time Sir Edmund, Mr. Soper and Mr. Richard died. Vincent Massey, Norman MacKenzie and J. O. Marchand were appointed to succeed them.

This National Gallery, at the beginning of the Laurier régime, consisted of several small rooms and the walls of a stairway in the Fisheries Building at Ottawa. It was controlled by the Minister of Agriculture, Hon. Sydney Fisher, a gentleman who had had some training in art as well as in agriculture and whose interest helped to direct the attention of the Government to objects of purely æsthetic value, an attention that was possible now because of the general prosperity of the country.

Mr. Fisher's interest in art was consistent and sympathetic. In 1906, the very year that he took office, the Council of the Royal Canadian Academy of Arts, through the president, George A. Reid, urged the Government to appoint a commission and a director for the administration of the National Gallery, for the purchase of works of art for the Gallery and for the purpose of advising the Government on art affairs generally. Mr. Fisher was sympathetic with these suggestions, and he was successful in having them adopted by the Government. The formal announcement was made at the opening of the Academy exhibition in Montreal in April, 1907.

The effect of continued prosperity on the fine arts was not felt immediately, for a few years passed before any considerable mass of the people began to realize that it was possible for them to indulge in luxuries of the highest character. Dwelling-places and their interior furnishings had been mostly utilitarian. To employ an architect, for instance, had been the exception, and the buying of works of art was left to millionaires and others who were increasing rapidly in wealth.

These improved conditions, however, as far as they affected native art, had perhaps an unfortunate tendency. Wealthy patrons, either by preference or the representations of dealers, were induced to buy examples of foreign art, and it was regarded as no mark of distinction to have in one's collection the work of a Canadian. There was in this lack of patriotism perhaps more than a mere smattering of superciliousness. Famous names shed a glamour of importance, and high prices assured purchasers of at least a degree of exclusiveness. The exclusiveness as expected, however, was not always realized, for we find among patrons of the arts, as in other things, a sure following of the bell-wether. If one collector, for instance, should select a Weisenbrugh, an Israels or a Gaston Latouche it became necessary immediately for one or all of the others to do likewise. In consequence, one could visit the private collections in Toronto, for instance, and there behold, as one used to behold in rural Ontario houses coloured prints of the *Seasons*, a repetition of Marises, Turners, Corots, Weisenbrughs, Latouches and L'Hermittes—most of them very good paintings. But could one find examples of the work of Canadian painters of corresponding merit? If one should have one's portrait painted by Lavery, it was almost sure that Lavery soon would receive commissions from other Canadians in the same social circle. And yet at the cost of one Lavery an example of ten of the best Canadian painters could be procured.

In Montreal, more than in Toronto, the wealthy collectors turned to the old masters. There they vied with one another in procuring Rembrandts, Franz Halses, Romneys, Velasquezes, Rubenses, Vandykes, even Raphaels, with a result that there have been in that city a few of the most valuable private collections of paintings outside Europe. Others specialized in modern Dutch paintings, especially water-colours, a specialization that was emulated also in Toronto. Others, who did not follow the fashion in Dutch paintings,





collected beautiful models of old Dutch galleons, Dutch pewter, Dutch silver, and Dutch faience. And notwithstanding these collections, which in their way became important, the best collections of Dutch art still are to be found in Holland. That is an instance of patriotism standing to the everlasting credit of the Dutch people.

It was the ambition of the Trustees of the National Gallery to acquire, even if slowly, a collection of art objects, both ancient and modern, that would be at least respectable. They early realized that the Victoria Memorial Museum building at Ottawa, where for some years the paintings, prints, and pieces of sculpture which compose the National Gallery had been, and still are, housed, was lamentably inadequate, but they persevered in making accessions in accordance with the money supplied by Parliament until by the year 1924 they could boast of a collection of four thousand pieces, counting prints.

The collection is important and very valuable historically as well as intrinsically, because almost every artist in the Dominion is represented there, and it contains as well a number of quite notable paintings by great masters. While the early masters are but slightly represented, there are paintings by Tintoretto, Veronese, Rubens, Sebastiano, Giordano, Caravaggio, Reynolds, Gainsborough, Millais, Sargent, Chardin, Leighton, Del Sarto, Monticelli, Goya, Millet, Monet, Boudin, Sisley, Furini, More, Crome, Moroni, Lawrence, and Romney, as well as examples of other prominent modern French, Dutch, English, and American painters.

As the annual grant from Parliament for the purchase of objects of art never has exceeded one hundred thousand dollars, it has been considered inadvisable for the Trustees to buy anything by such early masters as Titian, Botticelli, Holbein, Velasquez or Vandyke, or even by later artists such as Rembrandt, Vermeer or Franz Hals. Perhaps the mere fact that the National Gallery is the property of the Dominion

deters private persons from making bequests; but it would be quite in order, and indeed praiseworthy, for anyone to give to the Gallery any painting that the Trustees might deem worthy of a place therein.

The National Gallery is available to students of art and artists who wish to make copies, to study or to compare. Because of this it is regarded as a highly important factor in the art development of the country, although its location at Ottawa is not as central as could be desired. Realizing this drawback, the Trustees have made it possible for communities all over the Dominion to exhibit from time to time, from the Gallery stores, pictures that have not been permanently hung. The value of these exhibitions, which are composed largely of paintings by Canadians, could be easily underestimated. And in this respect alone the National Gallery has become a highly important educational institution.

Education in art, however, in Canada has been progressive and continuous. In most parts of the country there have been art schools of private or public character, and many of the professional artists have trained students from time to time. The most important schools have been conducted under the aegis of the Montreal Art Association and the Ontario Society of Artists. The first of these was established in 1876 by the Ontario Society of Artists and was named the Ontario School of Art and Design. It was conducted by a council composed of Adam Crooks, Minister of Education, W. H. Howland and L. R. O'Brien, president and vice-president respectively of the Ontario Society of Artists; as well as T. Mower Martin, who became director, and James Smith, who in later years became secretary of the Royal Canadian Academy of Arts, and J. T. Rolph. This was the school that gave Jacobi a chance at teaching, an incident we already have recorded. To it the Ontario Government gave the inconsiderable sum of one thousand dollars, and from it during later years went out the painters George A. Reid,



## EVENING ON THE DON

(In the National Gallery of Canada)

*By J H Beynon*





W. E. Atkinson, Sydney Strickland Tulley, Frederick Ede, and Frederick S. Challener. Reid, who was a student in 1879 to '81 and a teacher of painting in 1890, became a quarter of a century later Director of the Ontario College of Art, which is a development of the first school.

In all the schools that have carried down successively the tradition set in Toronto by the School of Art and Design in 1876 many professional artists have taught as a calling and a means of livelihood. Prominent among these, apart from Cruikshank, have been Robert Holmes, C. M. Manly and C. W. Jefferys, each of whom has been president of the Ontario Society of Artists; J. W. Beatty, and Arthur Lismer.

In 1886 the Toronto Art Students League was organized, and in time it dissolved into the Graphic Arts Club. The School of Art and Design became, in 1890, the Central Ontario School of Art and Design, which is known now as the Ontario College of Art. The Women's Art Association of Canada was formed in 1890, with Mrs. Dignam as the vital spirit, the Hamilton Arts and Crafts Association in 1894, and the Hamilton Art League in 1895.

Besides the schools at Toronto, Montreal and Hamilton, which have been the most important, there have been successful schools at Halifax, Ottawa, London, Winnipeg, and Vancouver.

Draughtsmanship, perhaps too much to the neglect of other virtues, has been regarded in Canada as the chief attainment in art. One might point to numerous artists who are skilled in draughtsmanship but who nevertheless seem to ignore other highly important attributes. It is something to draw well a horse, a house, or a stretch of landscape, but it is quite another thing to impart to the horse or the house or the landscape that mysterious, elusive, impalpable essence that we call art. Many of them have learned to draw with brush as well as with pen and pencil, but how few of them have learned to feel, to make one experience an emotion

while one observes the representation of some common object. On the other hand, nowadays, the criticism aimed at the extremists is that they practice incongruities in order to obscure their defects in draughtsmanship.

During the nineties and until about 1910 there existed a system of art schools in Ontario of which the Toronto and Hamilton schools were the most important. These schools were partly supported by the grants from the Provincial Government, and the Ontario School of Art in Toronto being the earlier foundation, the others were counted as branches. A system of examinations for certificates for teaching was carried on, the examinations being held mostly at the Toronto school. The system was very inadequate and faulty, and the schools in the smaller centres gradually died out, leaving only the ones in Toronto and Hamilton.

These two schools had a real roll of art students, and a number of them may be mentioned as artists who have attained distinction in various lines. From the Toronto school went G. A. Reid, W. E. Atkinson, F. C. V. Ede, J. D. Kelly, F. S. Challener, F. McGillivray Knowles, Edmund Morris, J. E. H. MacDonald, D. F. Thomson, Miss Sydney Strickland Tully, Miss Harriet Ford, and many others. The Hamilton school had a number of distinguished students, among them Blair Bruce, John Russell, Arthur Crisp, A. H. Robinson, Arthur Heming and Arthur W. Brown.

The Hamilton school, along with others, becoming merged in technical schools, the Toronto school was left as the only exclusively art school of the Province, and in 1912 this school was reorganized as the Ontario College of Art, with quarters in the Normal School given by the Government, and the grant increased from \$400 to \$5,000. Under the new régime, with Reid as principal, a great expansion took place, and in 1920 new quarters became necessary. The Art Gallery offered a site on The Grange property. This was



## MELTING SNOWS, LAURENTIANS

(In the National Gallery of Canada)

By Albert H. Robinson, R.C.A.



accepted, and the Government contributed \$200,000 for a new building and increased the annual grant to \$25,000. This building is now too small, and two houses in the vicinity are used to give additional accommodation. A summer course for school teachers is an important part of the work of the College, and 2,000 teachers have passed through during the twelve years it has been conducted.

There is naturally a great change in the teaching of art in the public schools. Now the teachers in the more remote schools of the Province, as well as those in the larger centres, are working with knowledge and experience gained from a uniform training. The results must mean greater and greater enlightenment as the young learn something about the rudiments of drawing and obtain a real sense of the importance of all the fine arts.

Working along similar lines the Écoles des Beaux Arts, of Montreal and Quebec, are recently established training schools of importance. Towards their maintenance, together with two or three other and much smaller schools of art, throughout the Province, the Quebec Government gives annual grants amounting in all to a little more than \$50,000. The Écoles des Beaux Arts have had as many as 800 pupils at one time, but that number has been found to be unwieldy. Because of that, and perhaps for other reasons, the number has been reduced considerably.

Another important school, with William Brymner as head master, was the Montreal Art Association School. For many years Brymner conducted this school with enthusiasm and unswerving faithfulness.

William Brymner was born at Greenock, Scotland, son of Dr. Douglas Brymner, who later became Dominion Archivist. He studied art at the Julian Academy, Paris, under Bouguereau and Tony Robert-Fleury, and also with Carolus Duran. He was awarded a gold medal at the Pan-American Exhibition, Buffalo, and a silver medal at the Louisiana

Purchase Exhibition. He was equally thorough as artist in landscape and figure subjects and had a profound influence on art students and indeed on all artists who had the privilege of his acquaintance. He was president of the Royal Canadian Academy from 1909 to 1917. In all his teaching and painting he had the Scottish fondness for thoroughness, and he treated with disdain everything that gave evidence of sham, cant or insincerity. Until his health failed during his term as president of the Academy he had extraordinary opportunities for influencing art affairs generally in Canada. He died in England in 1925.



NORTHERN LIGHTS

*(Water-Colour)*

By J. H. R. Millar



## CHAPTER VII

### THE SISTER ARTS

Canada was achieving now something in the art of painting. Was she achieving anything in the other arts? Anything worth the attention of critics in music, in literature, in the drama?

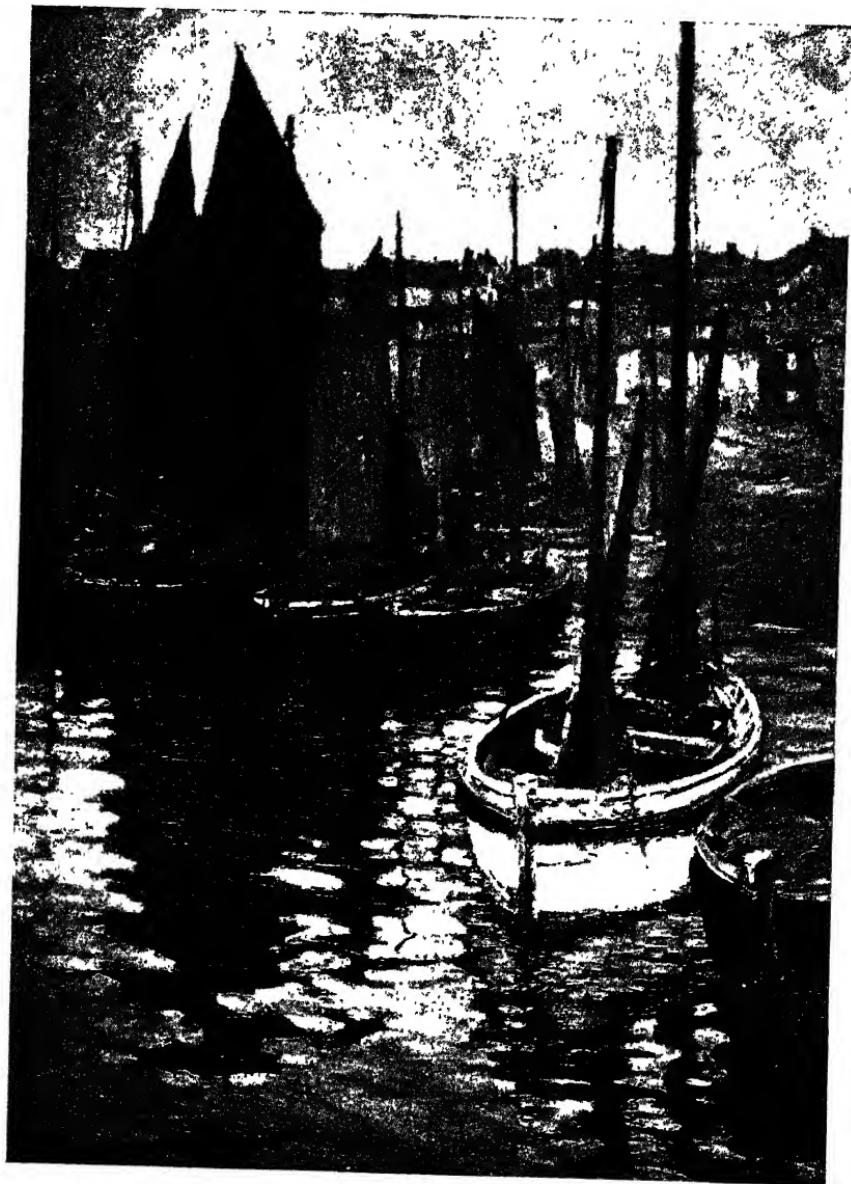
Julia Arthur, a young woman from Hamilton, Ontario, was by this time playing with distinction under Henry Irving. As Rosalind her high personal beauty was displayed with much generosity, and her inherent charms were again a sustaining force when she appeared as a star of great but evanescent brilliance in *A Lady of Quality* and *More than Queen*.

It was about this period also that Eugene Cowles, a basso from the Eastern Townships of Quebec, was singing with Henry Clay Barnabee and Jessie Bartlett Davis in *Robin Hood* and other popular operas produced by "The Bostonians". Henry Miller, who as a mere Ontario lad had the interesting experience of being with Adelaide Neilson when she made her last appearance in New York in 1880, was for the first time seen as a star in 1897, as Eric Temple in *Heartsease*. Shortly thereafter he and a sister Canadian, Margaret Anglin, made a phenomenal popular success of William Vaughan Moody's play *The Great Divide*. For many years after that time these two Canadians had prominent places in theatrical productions in America. Miss Anglin became the leading woman of the Empire Stock Company, and at one time, when she was playing in *Mrs. Dane's Defence*, we had the interesting spectacle of another Canadian, Miss Lena Ashwell, acting the same role in London.

Although there was no Canadian drama, Theodore Roberts, a Canadian actor who later became a film favourite, had played successfully *Joe Portugaise*, in a dramatization of Gilbert Parker's novel *The Right of Way*. Reuben Fax, a native of Ontario, had made a great popular impression as "Posty" in *The Bonnie Brier Bush*, and Franklin McLeay, an undergraduate of the University of Toronto, had divided honours in classic roles with Wilson Barrett.

But play acting was not the only other art in which Canadians at this time were achieving distinction. For in 1895 Bliss Carman published the volume of poems entitled *Behind the Arras*, which was followed just a year later by Archibald Lampman's *Lyrics of Earth*. In 1897 we had *Ballads of a Lost Haven* by Carman, who was accounted the most distinguished "American" poet of the time, and *The Book of the Native* by Roberts.

It was in this period that William Henry Drummond, an Irishman who had emigrated to Canada, was coming into prominence by means of his dialect verse of French Canada, and Ralph Connor, a Glengarry man, was gaining fame as the author of semi-evangelistic novels, *Black Rock* and *The Sky Pilot*. Gilbert Parker, a native of Ontario, was a rising novelist, the author of *The Seats of the Mighty*. Robert Barr, who as a lad had hoed turnips and thinned mangel-wurzels in Ontario, was publishing novels of daring escapade and thrilling adventure. Morrice, as we have noticed, had had several of his paintings bought by the French Government and placed in the Luxembourg Galleries at Paris. Examples of the work of Horatio Walker and Ernest Lawson were to be found in the Metropolitan Museum of New York. The heroic lions guarding the entrance to the Public Library on Fifth Avenue, in the same city, were the work of a Canadian sculptor, Phimister Proctor, as were also the tigers at the entrance to Princeton University. Emma Albani was one of the notable operatic sopranos of the world. Nora



## DECLINE OF DAY

*By Harry Britton, A.R.C.A.*



Clench and Kathleen Parlow were ranked with the foremost women violinists. Mme. Donalda and Edith Miller were achieving renown as concert sopranos. Maud Allen, still another Canadian woman, became famous all over the world as a leader in the revival of classic dancing, and Mary Pickford, who went to New York from her former home in Toronto, became the first brilliant star in the firmament of moving pictures.

But while the arts of painting, interpreting, acting, and letters could count among their exponents during this period some Canadians of conspicuous merit, the art of musical composition was not so fortunate. In 1897, however, Clarence Lucas, a composer of merit and a native of Smithville, Ontario, had the satisfaction of seeing produced a comic opera of his composing entitled *The Money Spider*. He also had his overtures to *Othello*, *As You Like It*, and *Macbeth* played by the Queen's Hall Orchestra, under Sir Henry Wood, and his overture to *Macbeth* was played also by the Theodore Thomas Orchestra, and his cantata entitled *The Birth of Christ* was sung by the Apollo Club of Chicago. Colin McPhee, who in 1924 played on the piano in Toronto a concerto of his own composition and was accompanied by the Toronto Symphony Orchestra led by Luigi Von Kunitz, was at this time regarded in Baltimore as a youthful musical prodigy. Gena Branscombe Tenny, a young woman from Picton, Ontario, was making a reputation abroad as the composer of musical settings for popular ballads. Wesley Octavius Forsyth, a native of York County, Ontario, had had at least fifty musical compositions published, and a romance of his for full orchestra had been played under Herr Jarrow in Leipsic, and in Toronto, under Dr. F. H. Torrington, who was the pioneer oratorio conductor in that city.

In 1873, the year in which the first exhibition of the Ontario Society of Artists was held, the weekly publication known as *Grip* was launched upon the too calm waters of



A Typical Bengough Cartoon

Canadian periodical literature. It lasted until December, 1894. Unlike *The Week*, which appeared almost a decade later, it showed but little pretence at being "literary", but made a bid for popularity with pithy comment, humorous or ironical references to current local events and with the use of one or more line drawings or cartoons. In the use of the cartoon it was something of a pioneer. The cartoonist was J. W. Bengough, who was exceptionally facile at depicting peculiar physiognomical features of the public men of the time. John A. Macdonald and Alexander Mackenzie were fine subjects for the display of this talent, a talent, indeed, that never has been highly developed or greatly demanded in Canada. Bengough, therefore, may be regarded as a pioneer.

The next notable cartoonist was Sam Hunter, who for years had a daily cartoon in *The World* (Toronto), and in later years, in *The Globe*. Contemporaneous with him were

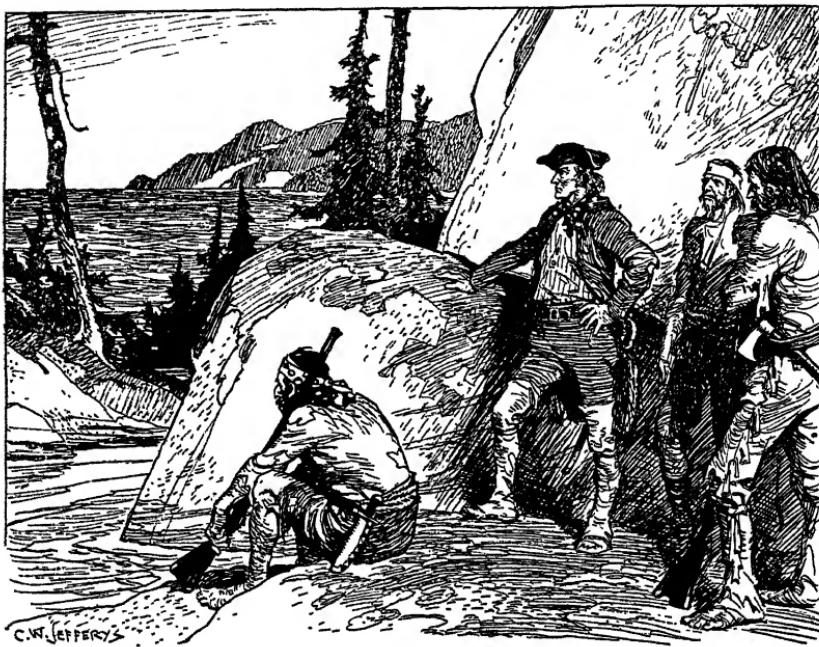


TRAPPED

A Typical Sam Hunter Cartoon

A. G. Racey of *The Montreal Star*, Newton McConnell of *The News* (Toronto) and, a little later on, Fergus Kyle of *The Globe* (Toronto), Lou Skuce of *The Toronto Sunday World*, and Harry Moyer of *The Toronto Daily Star*.

The illustrator in Canada never has had any great opportunity or encouragement. His branch of art has been mixed and oftentimes confused with the purely commercial, and for that reason, in most cases, in order to gain distinction, he has been compelled to seek a foreign market. A few, however, have been able to make a noteworthy place in Canada. One of these, though a native of Rochester, England, is Charles W. Jefferys, A.R.C.A., who came to Canada in 1881, when he was a mere child. He had the opportunity early in life, assisted by a brief sojourn in the United States, of developing into a thorough-going Canadian. This development began to show in a mastery of the details of Canadian history, and in course of time Jefferys became an



#### ALEXANDER MACKENZIE REACHES THE PACIFIC

From the Drawing by C. W. Jefferys in the Toronto Art League Calendar

authority in all things pertaining to dress, both civil and military, back to the time of the early explorers; to manners, styles, forms of architecture and indeed to the many simple but important items of everyday life that no longer prevail. In this respect his services have been invaluable. His drawings for the set of historical books "Chronicles of Canada" are in themselves a valuable contribution, while his series of Haliburton drawings should be widely known. Until he took up more advanced art in oil and water-colour, he was regarded as one of the most expert pen and pencil draughtsmen on the continent. He has done a vast amount of miscellaneous work, and his standing among his fellow artists is shown by his being elected president of the Graphic Arts Club in 1903 and of the Ontario Society of Artists in 1913. He is also an associate member of the Royal Canadian Academy of Arts.



PEPERELL AND THE NEW ENGLANDERS AT THE  
SIEGE OF LOUISBOURG

(From "The Chronicles of America", Yale University Press)

By Charles W. Jefferys, A.R.C.A.



Although Jefferys may be regarded rightly as a pioneer Canadian illustrator, he became, later on, a pioneer in perhaps a more significant sense. After becoming a master water-colourist as well as an expert in pen-and-ink and wash-drawing, he soon began to display his further talents as a painter in oil. With this last medium he ventured farther afield and upon a larger scale. Like many other artists he went westward, but unlike the others, who journeyed eagerly as far as the Rockies, he responded to the fascination of the intervening prairie country, especially to the rolling stretches that are characteristic of Saskatchewan, and remained, perhaps to pray, where others had done little more than scoff.

Jefferys undoubtedly yielded to what can be described only as the "spell" of the West. He sees in the prairie a simple grandeur that is at once awesome and profound; and it is a great pity that it has not been possible for him to, as it were, "grow up" with that part of the country, because the prairie is something that cannot be wooed and won on a summer holiday.

The prairie has many moods. To-day it is like the sea, nervous and billowy; to-night, like some great impending monster crouching under the stars. It grips one. It holds one. It has no prettiness, no niceness. For its beauty is majestic, awesome, even awful. And yet it is sheer beauty—simple, direct, compelling.

Jefferys, therefore, must be regarded as a pioneer painter of the prairie. He has painted the four or five different types of landscape in Canada, but it is to the prairie that we have seen him return with apparently ever-increasing ardour. And it might not be ridiculous to hazard the prediction that if a definitive school of art ever is to be established in Canada, the Western prairie is the likely place to look to for its first appearance.

Jefferys has depicted also many phases of the pioneer and frontiersman. Examples of his work, especially in oil and in water-colour, may be seen in the collection of the Ontario Government and in the municipal collection of Toronto. One of his most important Western paintings, "Western Sunlight", is in the National Gallery at Ottawa.

As a young artist Jefferys, besides the active interest he took in *The Moon*, had much to do with the publication of the Toronto Art League Calendar, as to which a few facts are given, as well as to *The Moon*, in Chapter V.

Henri Julien, for years a contemporary of Jefferys, was another illustrator of great merit. He was a French Canadian, and it was the *habitant* and the *habitant's* environment that Julien chose as his especial study. He was on the regular staff of *The Montreal Star*, but his reputation depends largely on the work he did for his own delectation. This consists of pictures of French-Canadian life—horse-racing on ice, snow-shoeing, sleigh-riding and other pastimes and customs dear to the Quebec countryman. A few years after his death a memorial exhibition of his work was held in Montreal, where his pictures are highly valued and esteemed.

Julien had in F. S. Coburn a contemporary and almost rival exponent of French-Canadian life. Coburn's best medium was the wash-drawing. In this medium he made numerous drawings to illustrate the poems of William Henry Drummond. And it is with Drummond that his name will be associated as illustrator. Later, however, he developed into a painter of excellent technique, and his winter landscapes, done in oil and depicting horses and oxen in action, are unusually pictorial.

The continued publication of a popular monthly magazine and books of purely literary merit might cause one to look for black-and-white illustrations of corresponding merit. But apart from the work of F. S. Coburn, Henri Julien and C. W. Jefferys, we had no illustrators of outstanding talent. It is



THE NOKUM  
From the Drawing by J. S. Gordon

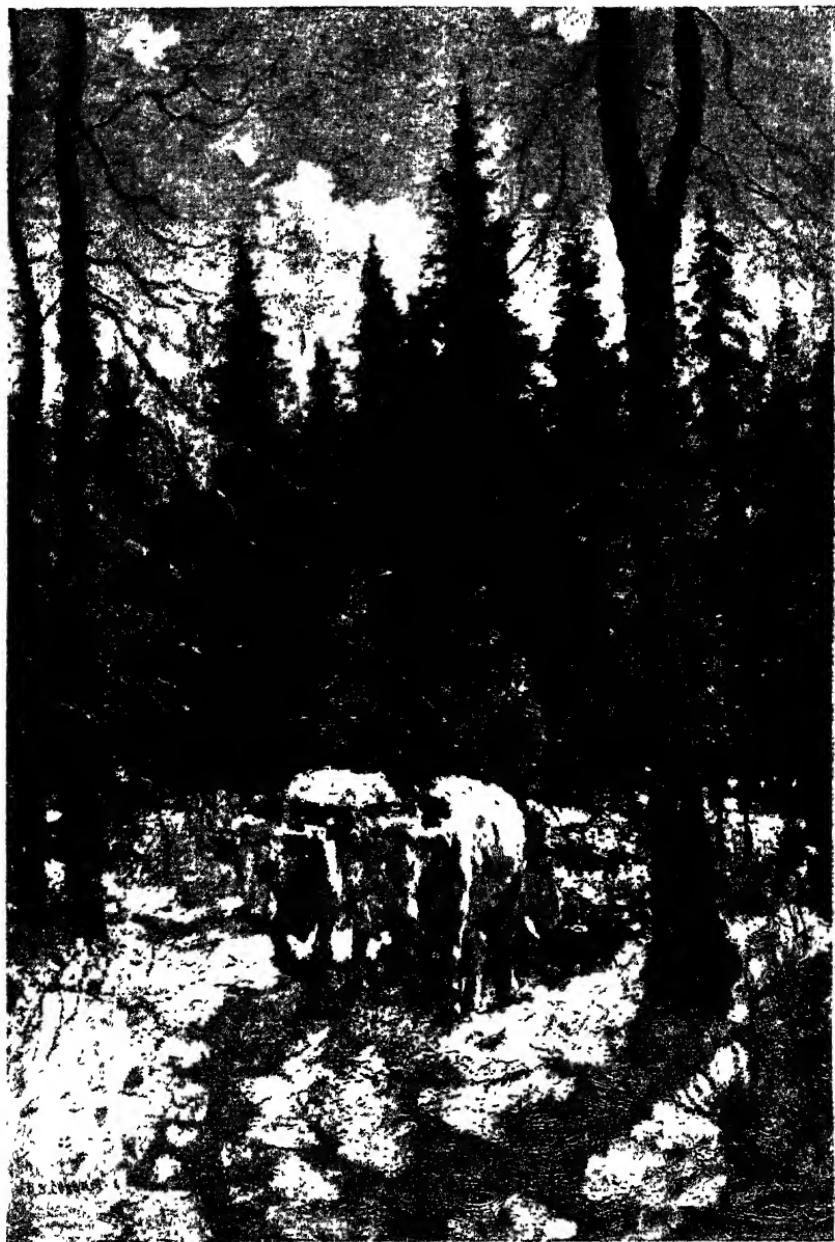
quite true that from time to time, ever since the seventies, perhaps half a dozen men had gone abroad, mostly to the United States, and made illustrations of more or less consequence. These men include, to begin with, Wyatt Eaton, Henry Sandham, C. W. Jefferys, Arthur William Brown, John Innes, Charles Henry White, Norman M. Price, who attracted attention by means of his illustrations for Lamb's *Tales from Shakespeare*, and Arthur Heming.

Heming passed some years in the United States and then returned to Canada. During his stay in the States he wrote and illustrated a book entitled *Spirit Lake*, which has run into several editions, and made numerous illustrations during the time that stories of wild animals were being published by the score. He has been further successful as an author, especially with his other books of the North entitled *The Drama of the Forest* and *The Living Forest*, both of which contain some remarkable, even startling, illustrations.

With the publication especially of *The Drama of the Forest* and *The Living Forest* Heming seems to be entitled to a place among the notable exponents of wild animal psychology. For these two volumes appeared only after the author had devoted to each in its turn a great amount of observation in remote regions and even a still greater amount of compelling labour in his studio. The text is simple and unpretentious though convincing, while the illustrations are remarkable for their tone, especially in various shades of gray and chrome, and for their display of pattern. The decorative effect almost always is highly pleasing and at the same time it does not detract from the graphic features.

Like Heming, Charles Henry White has succeeded as writer as well as illustrator, but his success has depended largely on his skill as etcher.

Etching in Canada never had been a general art. Its practice had enthusiasts who exhibited their prints even before some artists, apart from the lay public, appreciated the



LOGGING IN QUEBEC

*(Oil Canvas)*

By F. S. Coburn, A.R.C.A.



differences to be found among an etching, a halftone engraving, and a reproduction of a line drawing. One of the first etchers was W. J. Thomson, an expert craftsman. Examples of his art are in the national collection at Ottawa.

About the year 1910 there was held in Toronto an imposing exhibition of etchings under the auspices of the Art Museum. Prints were shown from plates etched by famous artists from the time of Rembrandt and earlier down to recent times, including Brangwyn and Zorn. Soon the Trustees of the National Gallery at Ottawa began to acquire from time to time fine examples of the work of contemporary Canadian and foreign artists, as well as a small number by the older masters, chiefly of the fifteenth, sixteenth and seventeenth centuries. Since the organization of this department, there have been added more than one thousand original prints, representative of many important phases in the history of the graphic arts over a period of six centuries, and more than two thousand reproductions of prints. The drawings, although not as numerous, cover the same range of art history and are constantly augmented. The collection has been re-catalogued and made accessible to the public, and is now housed on the third floor of the National Gallery, where a study room and four exhibition galleries have been provided. The print exhibitions are frequently changed, and numerous loan exhibitions are arranged and sent to other Canadian art galleries, and, as the National Gallery's collection increases in range and importance, it is hoped to extend this branch of the department's activity.

In point of numbers, the collection is strongest in etchings, engravings and lithographs of the nineteenth and twentieth centuries, but as far as limited resources will permit a serious attempt is being made to secure fine representative examples of the works of the more important of the earlier masters. Only prints by these masters which have an independent value as works of art are sought. Thus the great majority of

engravings which are merely reproductive and those whose only claim is rarity or some other extrinsic interest are not collected.

Prints by Clarence Gagnon, a French-Canadian, whose skill as an etcher has carried his fame abroad, have been bought for the collections at South Kensington, the Petit Palais des Beaux Arts (Paris), at The Hague, Florence, Venice, and the National Gallery of Canada.

Other Canadian etchers are Gyrth Russell, Walter Duff, J. W. Cotton, Stanley Harrod, Arthur Lismer, W. W. Alexander, Caroline Armington, Frank Armington, Fred S. Haines, Walter J. Phillips, H. Ivan Neilson, Herbert Raine, Ernest G. Fosbery, André Lapine, Eugène L. Beaupré, Thomas G. Greene, Edgar Lee Laur, Charles W. Simpson, and Dorothy Stevens.

Within recent years increasing attention has been given to the importance of the poster, especially for commercial purposes, with the result that some very fine posters have been produced by Canadian artists and Canadian lithographers. The result, as some observers assert, is that the poster effect now prevails in otherwise *legitimate* art. But the poster has found its place and a few of its advanced exponents in Canada are A. J. Casson, Arthur Keelor, J. E. Sampson and Stanley Turner.

The Christmas card is also a new venture in Canada, and some unusual and uncommon designs have been produced, so unusual indeed, that an international reputation is being gained for distinctiveness as well as charm.



A QUEBEC VILLAGE

*(Oil Panel)*

By J. Y. Johnston



## CHAPTER VIII

### THE CANADIAN ART CLUB

If it was possible to attract from abroad a Canadian actor to play the leading part in a drama from a novel by a Canadian author; if it was possible to hear a Canadian orchestra play music by a Canadian composer; if it was possible for Canadian painters to exhibit their work in the most exclusive exhibitions in America and Europe, why not induce them to exhibit their work at home, to hold in conjunction with a few painters still at work in Canada an annual exhibition?

This idea took hold on a few artists in Toronto and was encouraged greatly by the late Edmund Morris. Morris was an ambitious painter, and he possessed an enthusiasm that was above defeat. With this enthusiasm he inspired other artists, and the result was the organization in 1907 of the Canadian Art Club. At first this club was composed of only eight members:—Homer Watson, president; Curtis Williamson, secretary; and Archibald Browne, W. E. Atkinson, Horatio Walker, James Wilson Morrice, Franklin Brownell, and Edmund Morris.

With the exception of Brownell and Browne all these men were born in Canada. But all entered into the spirit of the venture with verve and determination. The organization was definitively a club. There was no official recognition or governmental bonus. But the members determined nevertheless to seek some outside patronage. As a result, Mr. D. R. Wilkie, a well-to-do banker, was made honorary

president, a position occupied following Mr. Wilkie's death in 1915, by Sir Edmund Osler, M.P.

Throughout all the organization Morris was the outstanding figure of activity, and none but a painter of independent means could have given the time necessary for so ambitious an undertaking. But was it a wise undertaking? As to that there was some doubt. Much dissatisfaction was expressed, and some critics went so far as to say that it was a secessionist movement, in as much as all the Toronto members of the club had withdrawn from other local art organizations, contending that they wished merely to exhibit their work in their own way and as one group. As few of them had exhibited recently at any of the local exhibitions, it could not be said that the new club was actually drawing them away from the older organizations. That, however, was what in fact it did do. So that although the Canadian Art Club was not acknowledged to be a secession, it was such in fact. Its members had revolted from lack of public interest in art in general in Canada and from what they professed to regard as low standards allowed by other art organizations. They felt that there was no honour in having a picture hung or a piece of sculpture placed locally; and, in order to have a home exhibition where there would be at least an attempt made at fixing a standard, they would organize a club of their own.

At first they had no difficulty in fixing a standard, because the standard was already fixed by admittance to membership. That is, once a member was admitted, his work was accepted as a matter of course.

When the time came for holding an exhibition, the eight original members resolved that it would be unwise to exclude everything but the work of their own brushes. Although they may not have been aware of the fact, they followed a precedent set in 1874 by a group of seven French painters—Pissarro, Monet, Sisley, Renoir, Morisot, Cézanne, and Guillaume. This group held a collective exhibition, but

they came to the opinion that they should not allow the cleavage between their own and the conventional work to be too sudden or too great. Therefore they invited, if for nothing more than the sake of respectability, exhibits from Degas, Boudin, Latouche and Bracquemond.

Likewise did the Canadian Art Club. They invited exhibits from St. Thomas Smith, Laura Muntz, Maurice Cullen, W. H. Clapp and Robert Harris, of Montreal; Charles P. Gruppe and Arthur Crisp of New York; James L. Graham, of Toronto; and the sculptors Henri and Philippe Hébert, of Montreal. And for actual members they went even farther afield. They took in Phimister Proctor, one of the foremost sculptors of New York; Walter S. Allward, a distinguished sculptor of Toronto, John Russell and Clarence A. Gagnon, both young artists working mostly at Paris, and J. Kerr Lawson, of London, England. Gagnon went into the club as an etcher, and soon he began to send paintings.

Morris continued to be the energizing and binding force in the club's activities. He enlisted the sympathies of unprofessional outsiders, and at a time when there was a fear of financial failure he procured a large number of lay members, whose first duty, according to the avowal of one of the professional members, was to lay five dollars in the treasurer's hands once a year. He felt that if Proctor and Walker and Morrice and Russell and Gagnon sent exhibits from year to year and sold nothing they would soon tire of it. He interested private persons in the work of these artists, and sales resulted. Then he went to New York and induced Ernest Lawson to offer some of his work for the next exhibition. The result was that Lawson soon became one of the important members of the club, and the Government bought several of his pictures.

But there were breakers ahead. It so happened that Goldwin Smith, when he died, left to the city of Toronto the property known as The Grange. The idea was that the

original building thereon should form the nucleus of a museum and that an adjoining art gallery should be built as soon as it should be deemed advisable. As a result of this, the Art Museum of Toronto was incorporated, with a board of directors. The museum a few years later became the Art Gallery of Toronto.

Into the membership of this board went Edmund Morris, the avowed enemy heretofore of everything that might in any manner weaken the independence of the Canadian Art Club. But that independence, which had been proclaimed as the outstanding virtue, already had been weakened. Its position, however, had been maintained, even at the cost of an unhappy incident, when it was found necessary to take down from the walls on the day before the opening of an exhibition, the painting of a figure subject that had cost the artist much time and labour.

But while in this instance they practised rigidly their determination to hang nothing that should not be approved by a majority of the members, it was found later on to be almost impossible to hold rigidly to this practice.

It was found also that as the organization was named the *Canadian Art Club*, strength would be gained by taking in a number of Montreal and Quebec artists. Thus the membership of the club soon thereafter was enlarged and strengthened by the admittance of William Brymner, Maurice Cullen, A. Suzor-Coté, William Hope, W. H. Clapp, and H. Ivan Neilson.

Unhappily, perhaps, Morris's connection with the Art Museum had begun to divide his interest. He saw great possibilities in the Museum, and yet he clung with characteristic tenacity to his faith in the ultimate achievement of the Canadian Art Club. How could he reconcile these two forces? The downfall of the club, owing to scarcity of money, seemed to be imminent. In any case, it was argued, it would be necessary for them to abandon their

present premises. Then why not fall into line with the Museum and in future hold their exhibitions under its auspices? The directors of the Museum were making arrangements whereby they would use for purposes of exhibition a gallery in the public library. They invited the Canadian Art Club in common with other art organizations to hold their exhibitions there.

This rearrangement was strenuously opposed by one or two members of the club, and indeed for some time it looked as if there would be an immediate and complete wreck. But Morris was characteristically active. Although he had the independence of the Art Club as an ideal, he was by nature and circumstances attached to the museum and could not easily alienate himself or his interests from it. That being so, he who had been the arch belligerent now set for himself the task of reconciling the consistent belligerents.

He had in his hands excellent material. He was associated with the directors of the Art Museum, with men some of whom took part in the purchase of pictures for the Dominion Government, the Provincial Government, and the city. Could the club afford to antagonize these gentlemen? Morris swayed some of the outside members. He swayed some of the resident members. He enlisted also the full sympathy of the honorary president.

The result was as might have been foreseen: the club went in under the wing of the Museum. The change caused the loss of the club's former independent spirit. It caused the loss of at least one valuable member, for John Russell, disappointed by the action and irritated during the hanging in the new gallery of his portrait of Goldwin Smith, withdrew suddenly and absolutely.

But even by this time the club had lost much of its early enthusiasm, and although the Government made a grant of five hundred dollars, which it was assumed would be an annual grant, to be used only in defraying the cost of an

annual exhibition, the enthusiasm waned. At this juncture Morris met an untimely and regrettable death by drowning in the St. Lawrence River, but notwithstanding this blow the former club spirit was revived sufficiently to make possible what proved to be perhaps the finest, though the last, exhibition the club ever held. After that followed complete desuetude.

Nevertheless, the Canadian Art Club, during its brief period, was an important organization. Its ideals, notwithstanding apparent inconsistencies, were lofty, its purpose sincere, its membership distinguished. During its active lifetime, which was almost ten years, it caused a very perceptible quickening of public interest in art, and even among artists generally its effect was stimulating and healthful.

## CHAPTER IX

### AN AWAKENING INTEREST

Notwithstanding the constant efforts of clubs and individuals, art itself in Canada was still a feeble term. To the public it seemed, though wrongly, as if but little of any consequence had been accomplished by the painters, and apart from the *petits chansons* of the French Canadians but little native music had been heard. In *belles-lettres*, putting aside the work of Haliburton, Heavysege, Mrs. Moodie, McGee, Reade, and the authors we have mentioned in connection with the eighties and nineties, literature was just beginning to win its spurs. Sculpture had been almost an unknown art. Architecture, as we shall see, was almost ignored. National patriotism, if it existed at all, did not reach art. The "Made in Canada" cry had not yet been heard. All merchants of the highest order claimed to be importers, until the people regarded nothing as excellent that did not come from abroad. "These are all imported goods" was a selling force that could be heard daily all over the Dominion, and it was at no little risk that a tradesman ventured to put into his shop a stock of domestic goods.

Art suffered in common with industry. And when the turn came, as it did come, art was the last to feel it. And yet art felt it, perhaps unconsciously, and it responded in a form that we are able to appreciate concretely. We are able, indeed, to observe it in a quickening of interest that we are justified in regarding as an actual renaissance. This quickening was greatly increased as a result of money spent

by the government on art, even though most of it went out of the country in the purchase of pictures by foreign artists and old masters.

The Academy had been carrying on with unswerving regularity the work of holding one annual exhibition, and it is a notable fact that from year to year there was not much change in its form or content. It, however, had succeeded in inducing the Dominion Government to increase the annual grant, and in turn it established, in 1915, an annual travelling scholarship worth one thousand dollars. The first to win the scholarship was Mabel May of Montreal, the second Dorothy Stevens, of Toronto, and the third Edward R. Glen, of London, Ontario.

The Ontario Society of Artists had been more active and indeed much more democratic. Notwithstanding this, the interest shown in the art of Canadians was now but little, if any, keener than it had been. There were nevertheless a few collectors who professed to buy only native art, but their interest was limited almost to the work of dead men. It seemed to be of short consideration whether a painting was good or bad as long as the author of it had passed away. Wealthy collectors had been turning to foreign art and the old masters, while the common people did not consider themselves able to indulge in the luxury of paintings, a luxury at once costly and far removed from their usual condition in life. To them a cheap print was as desirable as the original picture, and indeed thousands of them could not appreciate the difference between the two.

It was to the middle class, therefore, to the moderately well to do, that the artists had to look for their main source of revenue. And yet this source, as it is to-day, with but little improvement, was meagre and uncertain. There was not in the whole country one professional artist, with the exception of a sculptor or two, who was earning by means of *legitimate* art anything more than a mere living wage.

Teaching and the practice of what is known as commercial art had made it possible, and still makes it possible, for many artists in Canada to refrain from seeking a means of livelihood in other callings. But a new spirit was abroad. The Mendelssohn Choir, of Toronto, under A. S. Vogt, its founder, had by its superb rendering of great choral masterpieces gained an international reputation as being one of the very finest choirs in America, if not in the world. Beethoven's Ninth Symphony, as sung in New York in 1907, and the Brahms Requiem, as sung in Cleveland in 1910, were acclaimed by the metropolitan critics as veritable musical triumphs. The Toronto Conservatory of Music was becoming, with Edward S. Fisher as director and its ramifications all over the Dominion, one of the largest institutions of the kind in the world. The presence at art exhibitions of the work of Canadians who for years had been expatriated in art had, moreover, an appreciable effect on the quality as well as the quantity of subsequent exhibits. This effect was due in part to the practice, which had been followed rigidly, of not admitting the work of actual foreigners to any important Canadian exhibition. The doors were not, and still are not, thrown open to foreigners, and therefore the effect has been restricting, provincializing and deterrent. For years the annual exhibitions of the Royal Canadian Academy, the Art Association of Montreal and the Ontario Society of Artists were remarkable for the dead level of mediocrity that prevailed. Nothing of the work of artists outside Canada was ever seen at any of these exhibitions, so that neither the public nor the local artists themselves had any opportunity to compare side by side the work of Canadians with work from abroad. It is true that most of the artists had studied or travelled abroad, but with the chance of discouraging a praiseworthy practice some critics avowed that these same artists came back to paint Canadian life and scenery through foreign "spectacles".

But it was encouraging, especially to young artists, and stimulating to older ones, to see, here and there, in the regular exhibitions of Canadian art organizations, where they themselves already were exhibitors, or might aspire to be such, the assuredly great paintings of their fellow-countrymen. All over Canada, but particularly east of the Great Lakes, a new determination seemed to have seized the painters in general, and in scores of studios where there had not been much hope of immediate recognition, fresh themes and fresh methods were being attacked with a vigour and enthusiasm that never before had been known in the slow development of art in the Dominion. Small and even large exhibitions were held almost continuously by the Arts and Letters Club in Toronto and by the Arts Club, Limited, in Montreal. Purchases from time to time by the Trustees of the National Gallery of Canada assured the artists that at last the Government was endeavouring to encourage art by spending money. Hitherto, apart from the annual grant to the Royal Canadian Academy, the Dominion Government had expended on art almost nothing, if one excludes the infrequent amounts for portraits of public men to be hung obscurely in the corridors of the Parliament Buildings or in the Speaker's Chambers. The National Gallery, occupying an inadequate portion of a small building used for various purposes by the Department of Marine and Fisheries, had been a sad and unrepresentative spectacle, without any definite object or proper organization.

But the appointment of the Trustees, who had money to spend amounting in the first year to ten thousand dollars and later to one hundred thousand, soon changed the lethargic conditions. And with the change came criticism. It was seen that only a very small fraction of the money expended went to Canadian painters. Information reached the artists that while the Trustees would balk at paying five hundred or a thousand dollars for a painting by a Canadian, and would

buy only after some dickering as to price, one thousand or five thousand or perhaps ten thousand would be paid as a matter of course for a single example of the work of a contemporaneous foreign painter.

For many years the purpose of the Government, as revealed by the Trustees, was to procure for at least historical purposes an example of the work of every Canadian painter, and ostensibly the intention also was to encourage art. A criticism of this policy was that, in many instances, instead of encouraging they should have discouraged, and that many of the pictures bought for the National Gallery should not encumber the walls of any gallery. In any case, the Trustees favoured the course set for it, and if at times it did seem as if Canadian painters were treated niggardly and foreign painters liberally, the improvement over former conditions was great and increasingly great. Artists began to perceive that at last Canada was in the way of having a real national gallery, and they believed, whether rightly or not, that if they produced important pictures there was at least a chance of having them bought by the Government. The popular idea is that the genuine artist struggles away even if he has no shred of hope that his picture will be sold when it is finished. In many instances that idea is correct, but it is quite true also that many genuine artists would produce much more than they do produce if there were a greater incentive than pure natural tendency.

But the condition which gave only rare opportunities for Canadians to see the work of foreign artists exhibited in Canada was now soon to change; for the directors of the Canadian National Exhibition, following urgent representations from the Ontario Society of Artists, became convinced that art could be made one of the chief attractions of the whole exhibition. For years these directors, most of whom were keen business men with no general knowledge of art, arranged in a somewhat nonchalant manner for the picture

exhibits. But about the time when art in Canada was receiving increasing attention—about the time when the Dominion Government began to make a yearly provision for the purchase of works of art, when the Canadian Art Club was formed, when the Arts and Letters Club of Toronto and the Arts Club of Montreal were organized—they called artists into consultation with themselves, and on designs submitted by the Ontario Society of Artists built two new and large galleries. One of these was reserved for fine arts and the other for graphic arts, and a committee was engaged to superintend the importation of paintings, sculptures, etchings, lithographs, and drawings from many parts of the world. From year to year one section would be retained for the work of Canadian painters, another for British painters, another for American painters, another for French painters, and a year or two before the beginning of the Great War there was an exhibition even of German art. The directors of the Exhibition went so far as to buy paintings each year, and from this source alone an important collection of modern art has been established at the Art Gallery of Toronto, an institution made possible by the beneficence of Goldwin Smith.

These occurrences, coming as they did almost simultaneously, and with reiterated force and influence, soon had a visible effect on the art output. Young artists who had been feeling the way cautiously, came out boldly and placed before the public the results of their efforts. Styles of painting, or bizarre effects, that would have been sneered at even by professional painters ten years earlier, were now not only admitted to the exhibitions but hung, perhaps often enough, in places of honour.

One need not cavil at the general result. It is sufficient for our purpose to remark that there was evidence of enlivened interest, of awakened energy, of fresh investments; and it became possible for a visitor at an exhibition to discover

paint from new brushes and colour from new sensations of vision.

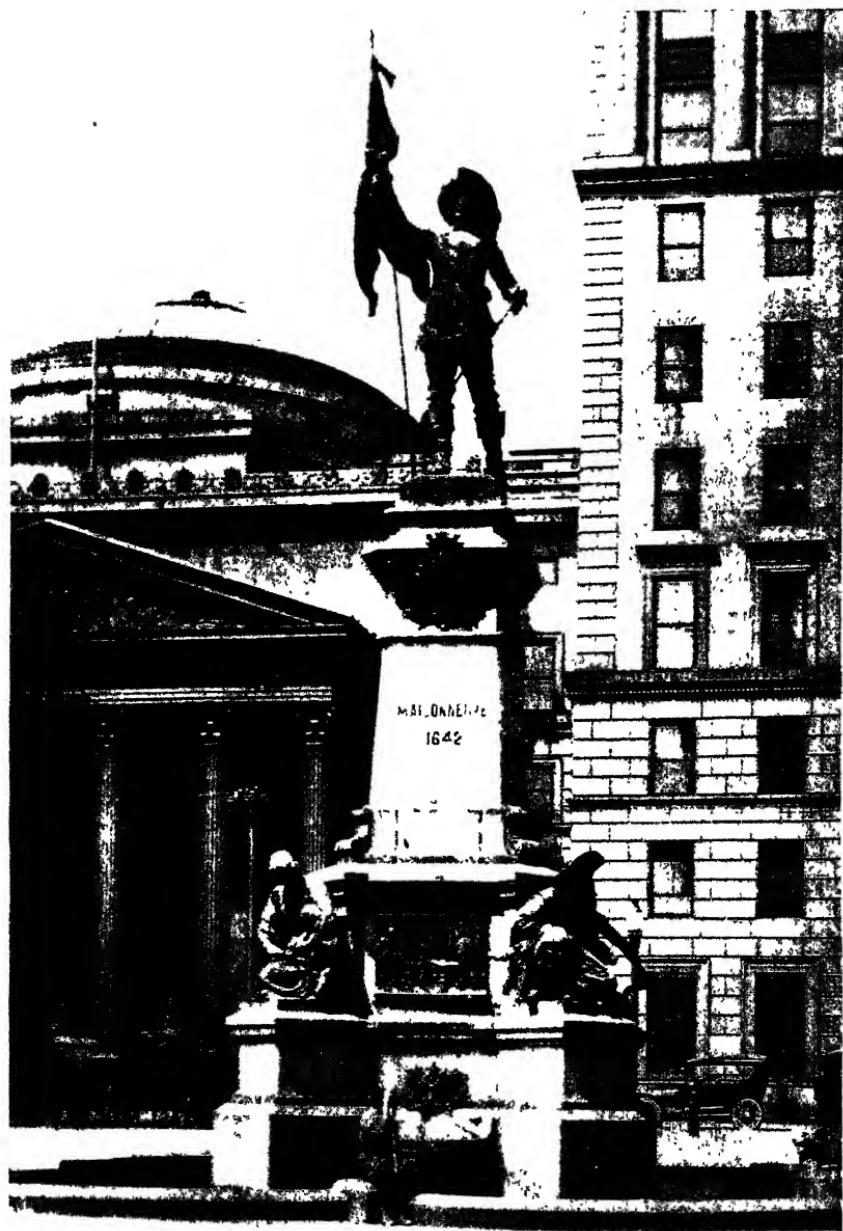
While it was possible, even during this period, to observe effects of the revival, it should be kept in mind that there was no sudden change, no perceptible cleavage between the art of this generation and former generations. And yet there was a great difference. We have considered the aims and methods of Paul Kane. He was indeed a pioneer. His work placed beside the work of painters of these first years of the twentieth century, is tight, full of detail, and lacking in qualities that now are acclaimed as being artistic. We have seen a gradual change from the work of Kane to the work of Jacobi and Fowler, and again from the work of these two to the work of the men whose art demanded the most attention during the closing years of the nineteenth century. And what was now becoming more and more apparent with each succeeding exhibition of paintings by Canadians was the fallacy of the contention that Canadian subjects are artistically unpaintable. A few connoisseurs had the courage to begin collections to be composed entirely of the work of Canadians, and magazines and reviews began to appreciate the value of art as an element contributory to the highest national development. Appraisements of the art of individual painters were published, and literary and art societies all over the country began to study, not the work of the pre-Raphaelites or the Lake Poets, but the work of the writers and painters of their own country.

## CHAPTER X

### SCULPTURE

When one considers the quantity and quality of the sculpture produced by Louis Philippe Hébert, R.C.A., Alfred Laliberté, R.C.A., M. A. Suzor-Coté, R.C.A., Henri Hébert, R.C.A., all French Canadians, as well as the carvings of Louis Quévillon, one is disposed to share equally between the Provinces of Ontario and Quebec whatever distinction can be claimed for Canada in this branch of the fine arts. The Latin races are especially well disposed towards sculpture, a condition due perhaps to their fondness for carvings and images in their churches. Because of this, modelling in clay and carving have long provided flourishing occupation for French Canadians of the Province of Quebec, and consequently, quite apart from the churches, wayside shrines, Calvaires, public monuments and statues are to be seen almost on every hand in that Province. Even George W. Hill, who modelled the Strathcona Horse monument for Dominion Square, Montreal, and the D'Arcy McGee Monument at Ottawa, is a son of a Quebec marble dealer. The same applies to Laliberté, who was reared in a similar environment and whose historical subjects especially are of great interest.

Similar conditions, except as to public statues, do not obtain in Ontario. Nevertheless Ontario has produced a number of distinguished sculptors, especially A. Phimister Proctor and Walter S. Allward, R.C.A. The work of Katherine E. Wallis also must be acknowledged, as well as of R. Tait MacKenzie, M.D., Hamilton P. MacCarthy,



## THE MAISONNEUVE MONUMENT AT MONTREAL

*By Phillipé Hébert*



R.C.A., Emmanuel Hahn, Frances Loring, Florence Wyle, and Alfred Howell.

It is worth remarking that Hébert, Allward, Laliberté, Suzor-Coté, Proctor, and Katherine Wallis, Dr. MacKenzie, and Hill were born in Canada. Of these Proctor and Hébert are the most widely known outside the Dominion. Proctor, who was born at Bosanquet, Ontario, has a splendid reputation, especially in the United States. Among his important works, as already we have remarked, are the lions placed in front of the Public Library on Fifth Avenue, New York, and the tigers that guard the approach to Princeton University. He has several large public monuments at Washington, and places where he is represented are the Metropolitan Museum, New York, and the National Gallery of Canada. Although he has lived in the United States for many years, mostly in New York, he was one of the early members of the Canadian Art Club and was a regular exhibitor at the club's exhibitions.

Although born in Ontario, Proctor early in life went to Michigan and thence to Colorado. He never lost interest in his native country, and for a time he made a close study of Western animals and types. The Rocky Mountains goat, the antelope, the mountain lion, the moose, the panther, the elk, the Indian and his cayuse—all have been subjected to the searching power of his art.

Walter S. Allward's celebrity, so far, rests mostly on his Bell Memorial at Brantford, the shaft erected at the foot of University Avenue, Toronto, to the memory of Canadians who fell in the South African war, and by his obtaining in competition the commission for the Canadian Memorial to be placed on Vimy Ridge. His work shows respect for the avowedly best traditions of sculpture, and in no instance has he shown any evidence of departing into the realm of those whose tendencies in sculpture are similar to the cubists' tendencies in painting. He was born in Toronto in 1876,

and early in life he learned to model ornamental Figures in terra-cotta at the Don Valley Brick Works in that city. He then began to study sculpture. His first commission of importance was the Northwest Rebellion Memorial, which stands in Queen's Park, Toronto. In the same park he has statues of John Graves Simcoe, Sir Oliver Mowat, and John Sandfield Macdonald. He received the commission also for the King Edward Memorial (uncompleted) for the city of Ottawa.

An appreciation of this sculptor's art has been given by Prof. James Mavor, which is in part as follows:—

Where Allward shines is in those compositions where he is free to select or to design his figures, and to dispose them in such a way as to suggest some symbolism and at the same time to offer fine lines. In all of Allward's figure pieces of this kind he has been successful in seizing and fixing aspects of masculine, as well as of feminine, beauty. . . . in the Bell Telephone Memorial Allward has designed a symbolical group on a grand scale, with a vast space separating the two members of the group, one figure speaking, another listening. In this memorial the pedestal of which is of granite disposed on a circle of fifty feet in diameter, there are in all five figures, two in a scale of twelve feet, or about twice natural size, and three on a scale of nine feet or about one and a half times natural size. . . . The figures tell their symbolical story with the imperturbable assurance which is the sign of all high art. "Thus and not otherwise," as Swinburne says of a passage in 'Jane Eyre', "must these things be." This calm inevitability, unforced and aggressive, gives Allward's imaginative work the stamp of works of art—a stamp which raises the sculptor into a field in which he has no competitor in this country at the present moment."

In the Province of Quebec, even to-day, one can find a few survivors of those carvers and modellers who supplied decorations, superb altar railings and trimmings for churches and saintly figures for niche or wayside shrine. The most notable of the pioneers in this art, especially in wood-carving, was Louis Quévillon, and so highly was the regard shown for



## THE BELL MEMORIAL AT BRANTFORD, ONTARIO

*By* Walter S. Allward, R.C.A.





his work and for the work of the school he established at St. Vincent de Paul that the output came to be known as *Quévillonage*. Many even quite obscure church edifices contained altars of beautiful design and workmanship, but fire and the depredations of vandals have removed most of them. Unfortunately later edifices generally have contained similar furnishings of an order much cheaper, gaudier and more garish.

It was by winning a prize for wood-carving in the city of Montreal that Louis Philippe Hébert got his first foothold as an artist; and in the same city, after several sojourns in Paris, he resided permanently until his death in 1917. He was born in 1855 at Ste. Sophie d'Halifax, P.Q., of descendants of Acadians who were victims of the expulsion from Grand Pré. From farming, clerking in a country store, fighting with the Papal Zouaves in Italy, and selling nursery stock in New England, he turned to sculpture as a calling. Of his many notable works, the greatest achievement is admittedly the Maisonneuve Monument, which is admired by thousands of tourists every year. It commands an excellent position on Place d'Armes, opposite Notre Dame Church, Montreal. This monument is flanked by four corner figures of historical import: Lambert Closse, M'lle Mance, Lemoine, and the Huron chieftain Anahotaha. The founder of Montreal is shown at the time he took possession of the land, which is now occupied by the greatest metropolis of Canada. With his right hand he raises the standard of France, while the left rests on his sword. The statue of Lambert Closse, the dauntless Frenchman who, with pistol in hand and holding back his faithful dog Pilote, crouches ready to spring on the Iroquois, is considered to be superior in its execution to the central figure itself. On the south corner is the reclining form of M'lle Mance, an angel of mercy of Montreal's first settlement, in the act of bandaging the arm of a savage urchin. The monument is completed by four bas-reliefs: the signing

of the charter of Ville Marie, the first high mass at Pointe Claire and Dollard's heroic fight with Indians and his death.

Hébert was a prolific worker. His labours produced not less than fifty pieces of great merit, comprising twelve large monuments, half a dozen bronze statues, twenty busts, ten groups. Besides these there are a number of statuettes and a good deal of church ornamental work. One of his latest works was a monument to Monseigneur Laval, which was unveiled on St. Jean Baptiste Day in Quebec City. He had already executed a monument to Monseigneur Bourget, one of Montreal's most distinguished bishops. It is to be seen in front of St. James's Cathedral, on Dominion Square.

Among Hébert's best pieces of statuary are two commemorative figures in bronze of Queen Victoria; one at Hamilton and the other at Ottawa. It was upon the completion of the latter of these two that the Imperial authorities conferred on him the honorary title of C.M.G., as a mark of appreciation of his talent.

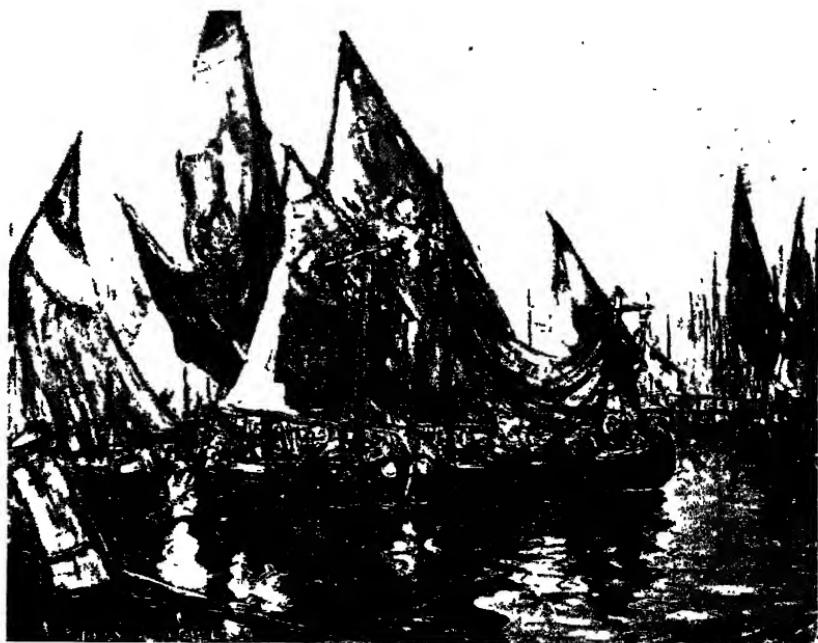
Besides this, Hébert received a great number of prizes, both in medals and money. In 1894, the Canadian Government awarded him the Confederation Medal for his patriotic statuary, and in 1902 the French Government made him a *Chevalier de la Légion d'Honneur*. Although he successfully invaded the classic realm, he never cared to go outside his own country for subject matter.

"There is everything here that an artist could wish for," he would say. Then pointing at a bronze statuette which he had just completed: "Look at that. It is M'lle de Vercheres, who held out the fort against a host of Indians. Can there be a more fitting subject for a Canadian artist than this heroine who exposed her life to save those of her compatriots? She is the type of true woman who, although unaccustomed to firearms, nevertheless does not hesitate to use them when the occasion so requires. That is why I have made her handle that gun as a woman handles an umbrella."



## BELLA MATRIBUS DETESTATA

*By A. Laliberté, R.C.A.*





## CHAPTER XI

### ARCHITECTURE

Whether we consider architecture as a science or an art or both, it was considered as an art at the time the Royal Canadian Academy of Arts was organized in 1880. Down to that period the architecture of the country had had but little consciousness. Most of it was based on foreign tradition by builders who nevertheless produced in some cases an evolution as a natural concession to climatic conditions. Thus Lower Canada had the steep, bell-shaped roof over thick layers of plaster and stucco; Upper Canada, the log shanty, the stone foundation and the New England clap-board; and the Maritime Provinces, with happily a few rare cases in Upper Canada, some structures of the Georgian type.

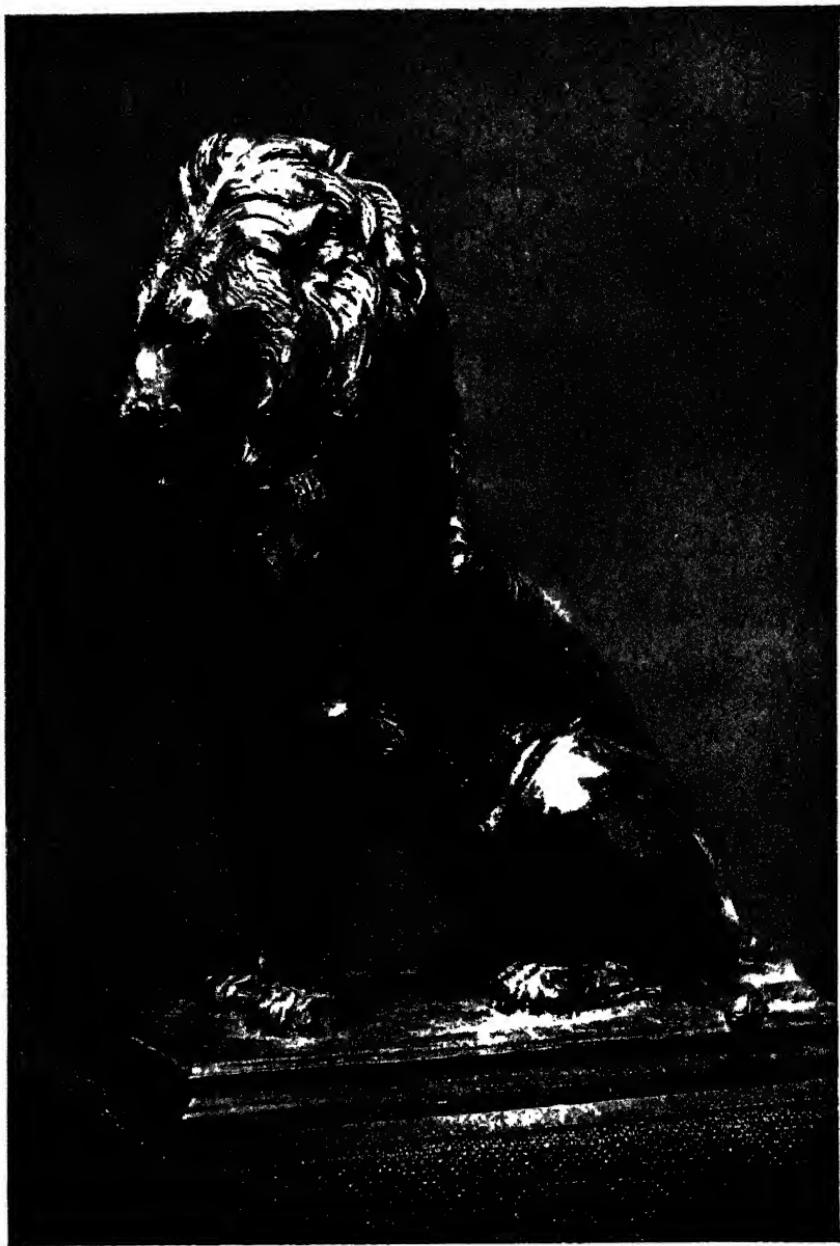
But, regarded wholly, Canadian architecture was and is what one might expect to find among a widespread and polyglot population. Utilitarian it was generally, almost to the point of artistic extinction, and apart from the log shanty, which, like the hide tepee of the Western Indian or the embowered cabin of the Southern negro, took its natural place in a natural environment, it was lamentably lacking in artistic qualities, and to the critical eye it was grotesquely misshaped. It was, in a few words, a revelation of the deceptive tendency of humanity, a constant reminder of man's proneness to fly false colours. All over the country Canadians wantonly disregarded the backs and sides of their buildings and strove

to display a good front. Thus we have seen, and still see, fantastic gables, porches that have no beauty and but little usefulness, and gew-gaws which, as ornaments, are scarcely less ludicrous than wax imitations of fruits and flowers placed under glass globes in back parlours.

This proneness to deceive achieved its triumph along the main streets of villages and towns where small shops supported high false fronts that display signs in large letters that end with the imposing word "Emporium". Could anything be more banal or more drollly transparent? And yet the false front is but an exposure of what was our false conception of architecture. It flourished in domestic architecture as much as in commercial, except in the domestic architecture of the prairie, where the packing-case with slanting roof stands all sides to the wind. The exception in the West prevails, however, only in the settler's shack, for in many of the towns the shops still obtrude their hideous false fronts.

These discouraging conditions prevailed when the few pioneer architects first went into the Royal Canadian Academy. They were conditions that one naturally might suspect. In Quebec they were due to the provincial French influence; in the Maritime Provinces to the English influence, which was implanted largely by the United Empire Loyalists and the effect of proximity to the Eastern States; and in Upper Canada; also to England and the States. However, there were some outstanding exceptions: for instance, the Province Building, Halifax, McGill University, Montreal, The University of Toronto, and the Houses of Parliament at Ottawa. These several buildings were constructed of stone, and it is a noteworthy fact that most of the early buildings of any consequence were of that naturally solid material.

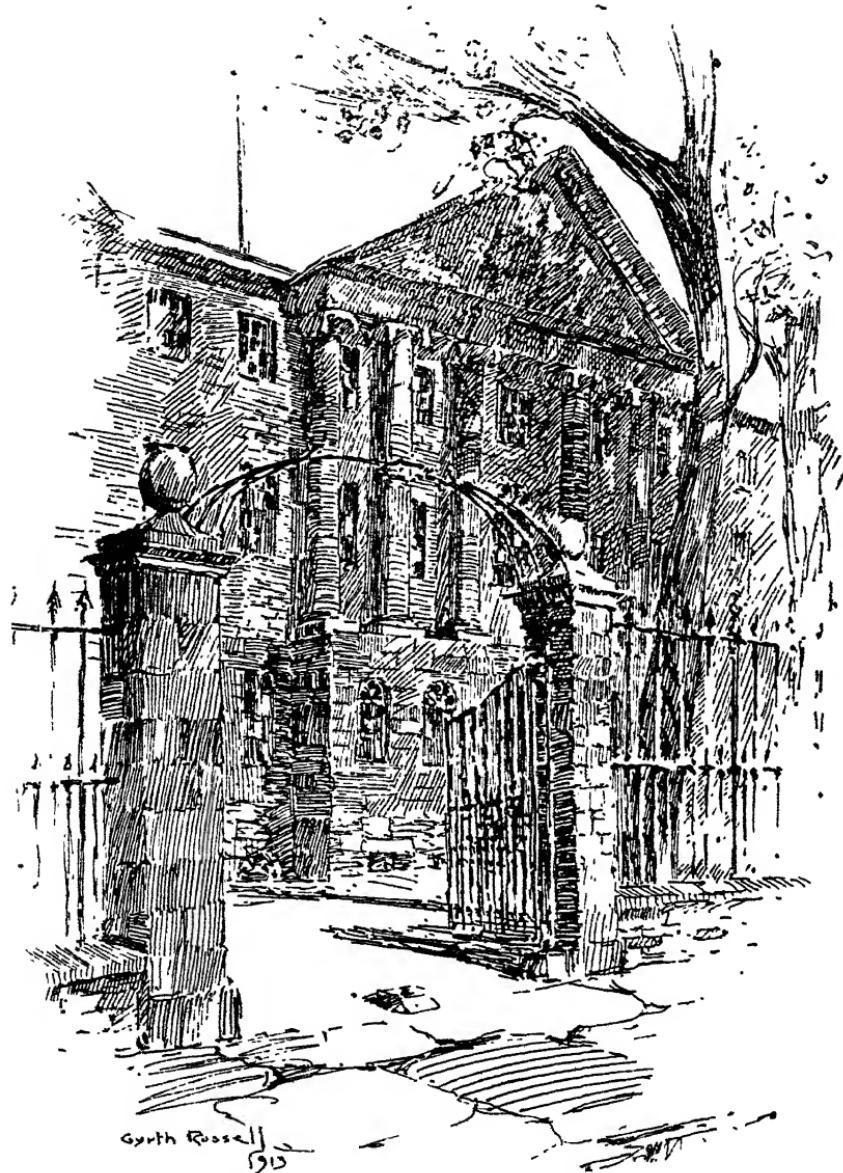
Stone, notwithstanding the enormous employment of brick within recent years, is still regarded as the best material whenever a choice is possible, although it has been combined with brick in a great many instances and with very satisfactory



## THE LION

*By A. Phimister Proctor, N.A.*





THE PROVINCE BUILDING, HALIFAX

From the drawing by Gyrth Russell. It is a good example, though rare, of architecture in Canada

results. A notable example of this combination is the Chateau Frontenac at Quebec, which for picturesqueness alone is perhaps the finest edifice in the Dominion.

Picturesqueness, however, should not be the only feature to impress, even if it is the main feature after we have passed over the purely utilitarian. That is where architecture becomes an art; at least if it does not become an art, it can and oftentimes does become artistic. And whatever one might think as to the theory of evolution, there should be no doubt when this theory is applied to architecture. For architecture is absolutely evolutionary; and, paradoxical as it might seem to be, it is also fundamental.

In the Royal Canadian Academy there are only nine architects. This number was fixed at the time the charter was granted, when there were, as a matter of fact, only five architect members:—J. W. Hopkins, H. Langley, T. S. Scott, James Smith, and W. G. Storm. These five men practised their art at a time when the construction of buildings was in the hands almost entirely of contractors and builders, when but little thought was given to beauty of material or design. In our time, however, a great change has taken place, so much so that to-day Canadians can point with pride to such buildings, besides the ones already mentioned, as Christ Church Cathedral, Montreal, which is gothic in style; to three distinctive churches in Toronto, (St. James Cathedral, which is early English, St. Paul's Church, and the Eaton Memorial Church, both decorative gothic); to the head offices of the Bank of Montreal and the head offices of the Bank of Toronto; to Hart House and the Arts Building of the University of Toronto, which is Norman; to Trinity College, Toronto, which is Tudor; to the Parliament Buildings of all the Western Provinces, to the University of Saskatchewan, at Saskatoon, to the Fort Garry Hotel, Winnipeg, and to the Canadian Pacific Railway and Royal

Bank office buildings, Toronto, which are celebrated as the highest buildings in the British Empire.

Canadians can point with pride also to the magnificent examples of modern residential architecture to be seen, especially in Toronto, but also, if not so numerously, in Montreal, and in Hamilton and other cities and towns of Ontario. Suburban residences also and farm buildings show tremendous improvements both economically and artistically. These results are due to the slow but gradual and consistent insistence of individual architects and organizations of architects on the importance of æsthetics, as well as of utility, in dwellings, offices, factories, warehouses, churches and public buildings.

Perhaps, therefore, it is permissible for one to feel that in architecture in Canada a new era is well on towards the meridian.

## CHAPTER XII

### HOMER WATSON

Just here it is enlightening to consider individually the art and achievements of a few native painters who contributed to our artistic awakening. Taken chronologically the first of these was Homer Watson, R.C.A. Watson, who should take rank as the first serious native Ontario landscape painter of purpose, was born in the village of Doon, Ontario, and there he has lived, with the exception of a trip or two abroad, all his life. He is practically self-taught; but he was associated for a time with Clausen and Gregory in England and with George Inness in the United States. He has been called the Canadian Constable, but for so misleading a comparison his work is too broad in its massing and too simple in its dignity, although it gives out at times the flavour of an older world than ours.

It was no less an artist than Oscar Wilde who first urged Homer Watson to exhibit his work in London. Watson at that time was an obscure painter, but Wilde was attracted by his pictures, seeing them first in an exhibition in Toronto. The introduction served not only to arouse the interest of the metropolitan press, but it opened as well for the artist an entrance into the New English Art Club.

Watson at that time was about the age of forty. He was indeed the first serious native Canadian painter. All others who had preceded him or were even of his own time were either from abroad or of little faith. He saw in the Ontario landscape a beauty and dignity similar to what Constable saw



THE FLOOD-GATE  
(In the National Gallery of Canada)

*By Homer Watson, R.C.A.*



in the landscape of England. Happily his home at Doon, which was and is a picturesque village in the county of Waterloo, Ontario, gave the opportunity he needed for the exercise of his particular kind of patriotism. While other painters went abroad, moved thither by various motives, Watson remained at home, seeing in the country that surrounded him a beauty and majesty that he has been able amply to justify. He had no patience with the man who professed to see nothing of æsthetic value in the Canadian landscape. Mostly self-taught, but nevertheless a student with natural gifts of insight and intelligence, he applied these gifts to the interpretation of a Canadian landscape. We say *a* Canadian landscape for the simple reason that in Canada there are a number of distinctive kinds of landscape. Even in Nova Scotia alone the rugged solitudes of Cape Breton are a pleasant contrast to the pastoral serenity of the Annapolis Valley. The forest confines of New Brunswick have a different character from the quaint settlements of Quebec or the hard woodlands of Ontario. The Western prairies, stretching out for a thousand miles from the foot of the Rockies, have a sweep and imposing grandeur unequalled anywhere else in the world. By sheer simplicity of line and huge massing of colour they stir the appreciative mind to uncommon sensations of rapture. Had Watson known Saskatchewan as he knows Ontario he would have become not only a great Canadian painter but one of the distinctively great painters of the world. We mean no disparagement to his genius, no disparagement to his place and achievement as an outstanding Canadian pioneer painter of purpose. In his pictures he is a poet as well as a dramatist. From his own countryside he has extracted several epics of uncommon merit. The painting that he has named *The Gravel Pit*, which found its way to a private collection in the city of Montreal, is, quite apart from the common interest of the theme, a work of much artistic value. *The Flood Gate*, a wonderfully imposing canvas and a recent accession to the

National Gallery of Canada, is perhaps this artist's finest achievement. It represents a storm about to break. Water in a mill-pond, tossed now by the wind, is rising threateningly. Large elms, under which awed cattle seek shelter, flatten by the force of the hurricane, while a man, in the very attitude of alarm, wrenches at the wheel that opens the gates. Still it is not these things that make the picture great. Rather is it the interpretation, which causes you to feel as if a big storm is coming and you must hurry home. You can almost catch the first drops of the rain, and already the atmosphere is heavy and wet. The trees bend dark against a lowering sky, and the planes recede distantly to the horizon. One feels that the placing of the masses is the work of a veritable artist, while the thick generous application of paint is such as comes only from a full brush and a full palette. For Watson adapts his technique to the subject, which is usually rugged and primitive. Never having acquired a facility for precise draughtsmanship, his figure accessories usually are suggested instead of being carefully drawn. But his sense of suggestion is very acute, and in all his pictures where the figures of men, cattle, or horses do not come nearer than the middle line the effect is compelling.

With the exception of several essays in marine and shore painting from sketches made in Cape Breton, and a few diversions during a trip abroad, Watson has held tenaciously to Ontario landscapes. One of the diversions was made in order to prove his assertion that Corot easily could be imitated. The picture he painted as a result of this turned up at an auction sale held in Toronto a few years ago. It is quite unlike the real Watson, and a judge of painting looking at it for the first time would attribute it to Corot rather than to its author.

Watson's journeys abroad were taken not as a student of art but as an exponent of painting. He was already a member of the Academy, and he had developed a style that

was virile and individualistic. The British public, slow to turn in art as in other things, made some show of appreciation, and one of Watson's first patrons abroad was the great art collector Alexander Young.

Gradually Watson found a market. But that market he soon neglected, largely because of indifference, but also because of a false hope at home. For he, like many a less worthy painter, was misled by the promise of support from art collectors in Canada. He discontinued sending anything to the exhibitions of the New English Art Club, and for years was not represented in any display of painting outside Canada.

Watson is a painter of nature, as Lampman is a poet of nature. There is in the work of these two staunch Canadians a kinship that is worth noting. The picture that Lampman draws in his poem *Heat* is a picture Watson would paint:

From plains that seek to southward dim,  
    The road runs by me white and bare;  
Up the steep hill it seems to swim  
    Beyond, and melt into the glare.  
Upward, half-way, or it may be  
    Nearer the summit, slowly steals  
A haycart, moving duskily,  
    With idly clacking wheels.  
By his cart's side the wagoner  
    Is slouching slowly at his ease,  
Half-hidden in the windless blur  
    Of white dust puffing to his knees.  
This wagon on the height above,  
    From sky to sky on either hand,  
Is the sole thing that seems to move  
    In all the heat-held land.

Homer Watson was the first president of the Canadian Art Club and president of the Royal Canadian Academy from 1918 to 1922. He was awarded a gold medal at the Pan-American Exhibition, Buffalo, and a bronze medal at the Louisiana Purchase Exhibition. He has exhibited abroad, besides at the New English Art Club, at the Royal and the New Gallery, London, and at the Royal Institute, Glasgow.

## CHAPTER XIII

### GEORGE A. REID

Everyone who knows must acknowledge that for at least thirty years in Canada George A. Reid has been the outstanding champion of art and of the importance that artistic application imparts to many of our common, day-by-day activities. Not content with impressing the people's need of painting, which is his profession, he has striven to get an expression of art into our buildings, into our parks and highways, into our civic life, into manufactures, and indeed into many contrivances that we are only too prone to regard as being exclusively utilitarian.

Before he became Principal of the Ontario College of Art Reid had experienced many vicissitudes, and together with his wife, Mary Hiester Reid, had contributed much to the art spirit of the country. He is a native of Ontario, being born at Wingham in 1860. After three years training at the Ontario School of Art in Toronto during the years from 1879 to '82, he studied for another three years at the Academy of Fine Arts in Philadelphia, under Thomas Eakins, and from there went to Paris, where he entered the Julian Academy and worked under Benjamin Constant. Later he studied at the Prado Museum, Madrid. Returning to Canada, he joined the Ontario Society of Artists and from 1887 to 1901, was its president. In 1890 he was elected a member of the Royal Canadian Academy and sixteen years later he became its president. This important position he held for three years. During these years he was an indefatigable



## FAMILY PRAYER

*By George A. Reid, R.C.A.*





gable worker. He produced a number of important pictures, notably *The Story*, *Mortgaging the Homestead*, *The Flute Player*, *Berry Pickers*, *Logging*, *Family Prayer*, *The Home Seekers*, *A Modern Madonna*, *The Blue Print*, and *The Foreclosure of the Mortgage*. These paintings were done in a solid, almost severe manner, and a number of them were exhibited at the Paris Salon, and the *Foreclosure of the Mortgage* was exhibited at the English Royal Academy. They are frankly subject pictures of the *genre* type, sometimes having a forcible dramatic appeal, but never sickly sentimental or overly realistic. In this manner he won a number of medals at the World's Fair, Chicago, the Mid-Winter Exhibition, San Francisco, at the Louisiana Purchase Exhibition at St. Louis, and represented Canada on the Jury of Awards at the Pan-American Exhibition at Buffalo. Reid has consistently opposed the "taboo" placed on the subject picture, and in various ways has declared his belief in art for life's sake as opposed to "art for art's sake". On this account and because he believed in the subject and its elevation towards the "Grand Manner" he began to depart from realism, with the result that he became one of the pioneers in mural painting in Canada. As a public benefaction and encouragement to others, he made decorative panels for the entrance and main corridors of the City Hall, Toronto, taking as a subject *The Pioneers*, and he did much work of a similar character for private houses. He strove with success to produce soft, harmonious tonal effects, and indeed in much of his work, including landscape, the decorative element soon became dominant. He never tired of imparting whatever knowledge he could to others, and that disposition led naturally to his place at the head of the Ontario College of Art. His influence, therefore, on art and artists, especially in Ontario, must be very widespread. He was as well a leader in the artistic life, of Toronto, and in Wychwood Park, where he lives, he was able to give

expression to his idea of artistic residential environment. In this respect he was ably supported by his first wife, Mary Hiester Reid, who was an artist of great charm, and later by his second wife, Mary Wrinch Reid, who also is an artist of much distinction.

But Reid was a great deal of his time in causes and movements that he had to fight almost alone. When he became president of the Academy in 1906, he found the National Gallery at Ottawa, which was and still is the repository of the diploma paintings of Academicians, in a deplorable condition. He moved immediately to have conditions improved, and it was he who, working through the council of the Academy, was largely instrumental in getting the Government to appoint a director and an Advisory Arts Council to look after the Gallery. He succeeded in having a by-law passed by which Canadian artists who make a reputation abroad may become full or honorary academicians without first becoming associates. Under this clause Horatio Walker became a member, and James Wilson Morrice, being a resident of Paris, became an honorary member.

Reid, however, had had good training for this work. He had been President of the Ontario Society of Artists, accepting that position at a time when the Society needed some one with his enthusiasm and public spirit. He had worked unswervingly for united action by art bodies in all matters affecting artists, and although he had had to face antagonism and suffer much discouragement he had never let go until he had seen the Ontario Society of Artists rise to be one of the strongest organizations of artists in the Dominion. And he had had the further satisfaction of seeing, and has since seen, such groups as the Canadian Art Club and the Group of Seven take some of their ablest painters from the ranks of the Society without preventing the Society from going ahead as if nothing had happened. It was during his Presidency of the O.S.A. that he originated the movement for

the institution of an Art Gallery for Toronto, which was incorporated in 1900, and he acted as its honorary secretary under the Presidency of Sir Edmund Walker till 1912, when E. R. Grieg, the curator, was appointed. The Canadian Society of applied Art, which held a number of Annual Exhibitions, was organized by him, and he was a regular exhibitor besides being for a time the vice-president of the Society.

As already indicated Reid, perhaps more than any other person, has striven to arouse Canadians to the importance of mural decoration, beginning as early as 1894 with suggestions for the old Union Station, Toronto, and in successive years with schemes and suggestions for the City Hall, Toronto, the Parliament Buildings, Toronto, and the Parliament Buildings, Ottawa. He was active in the Guild of Civic Art and indeed in most movements that had art as their ideal.

## CHAPTER XIV

### JAMES WILSON MORRICE

James Wilson Morrice was born in Montreal in 1869, and died in Tunis in 1924. Considering his recognition, both in Canada and abroad, he might be regarded as the most distinguished Canadian painter.

Morrice's art is hard to analyze. The technique is so simple and free from affectation or trickery that in looking into it one thinks it could be easily mastered. But its very simplicity makes it difficult to imitate while its lack of affectation adds to the elusiveness and charm, for Morrice's art is charming and extremely elusive, so charming, indeed, that it never becomes tiresome or commonplace, and so elusive that one looks at an example of it with a feeling of completeness, a feeling that the thing has been always as it is, without beginning or end. Useless details are eliminated in order to give full expression to the essentials. There is no careful, realistic analysis, but rather, as a Parisian critic has described it, a "synthesis, broad, rhythmic, and always well considered". The compositions are so natural that one seeks almost in vain for evidences of study or purpose, and the colours are now so brilliant and again so mellow that one associates them in the mind with fine ceramics and rich tapestries.

Morrice began to paint when he was taking his arts course at the University of Toronto. His associates "in residence" used to regard him as being more of a flute player than a painter, for he had then and as well throughout life a



## ON THE FRENCH COAST

*By James W. Morrice*



strong bent towards music. He dabbled in water-colours, and it is an interesting fact that pictures by this man who was to become the most distinguished Canadian painter of his time were refused a place in an exhibition of the Ontario Society of Artists.

The arts course at the University was followed by the study of law at Osgoode Hall, Toronto, where the young artist was at length called to the bar. He seems, however, to have responded to another calling, for hereafter we hear of him as a painter and not as a lawyer. But his course in law no doubt gave him some training in justice. At any rate we find justice in his art, because in all his pictures he gives the spectator a chance to supply for himself those non-essentials that have been the bane of art down from the dark ages. Nothing unnecessary is permitted, and if one were to search for the secret of Morrice's art it would be found in the question, "Is it necessary?" If it is not necessary then it had no place in Morrice's conception of art, no reason for existence in a picture or anywhere else.

In choice of subject Morrice was as uncommon as he is in style and execution. Perhaps it would be better to say that it is his uncommon point of view that is interesting, first of all. He never tolerated the nice or pretty or sentimental attitude, and there is in his work no trace of anecdote. His chance of arresting attention, therefore, has been in the sheer art of his canvases. There is nothing local in his art. Whether he paints in his native Province of Quebec, in Brittany, at Paris, along the Grand Canal, Venice, in Cuba or Tangier the result makes a universal appeal. His marines and landscapes possess a singular charm of colour and arrangement, while a most captivating naïveté distinguishes his figure-painting and accessory figures. He makes absolutely no impression on the purely inquisitive spectator, and one searches in vain for a trace in his work of anything sensational or theatrical. His pictures, therefore, are presentations of

beauty in colour and line. They contain no history, no literary suggestions, no vulgar emotion. But they are supremely satisfactory in depiction of quiet beauty and in eliciting response from the highest of the æsthetic senses.

Examples of Morrice's art hang in the Luxembourg Galleries, Paris; the Pennsylvania Academy of Fine Arts, Philadelphia; the Palace of Arts, Lyons; the Section Art Decoratif of the Louvre, Paris; the Tate Gallery, London; the National Gallery of Art, Washington; and in public galleries at Nantes and Odessa. He was a member of the Société des Peintres et Sculpteurs, the Société National des Beaux Arts, and the Salon d'Automne, Paris; the International Society of Sculptors, Painters and Gravers, London; the Canadian Art Club, Toronto; and at the time of his death he was the only honorary member of the Royal Canadian Academy of Arts.

## CHAPTER XV

### HORATIO WALKER

Horatio Walker, another Canadian painter who has made a reputation abroad, particularly in the United States, is a good example of the self-made artist. For in art he had not much schooling. His beginning, as a boy, was in making drawings to amuse himself and his companions. One of his favourite subjects was a sow and litter, a subject, indeed, that appealed to him many years later, when he was at the height of his artistic achievements. In photography he had his first serious adventure. He went up to the city of Toronto, from his birthplace in the town of Listowel, and there entered the studio of Notman and Fraser. Fraser, had fine reputation as an artist, and with him was associated also Robert F. Gagen, a painter of delicate water-colours.

It was to water-colours that Walker gave his first attention. He is recalled as a somewhat raw youth who displayed his early efforts with no surety of approval. He had undertaken photography as a calling, but his bent was towards the higher forms of art. Water-colours he soon mastered, and some of his most charming work has been done in that medium. Apart from his skill as a draughtsman, he has a fine feeling for tone, and some of his passages in grays have exquisite pearly qualities. His work in water-colours rarely is excelled in freshness and brilliance. He persevered in this medium, and after leaving Toronto, with its memories of the dark room and the silver print, we have glimpses

of him in Detroit, then in Buffalo, and later and more permanently, in Rochester.

His reputation began, however, with the winning in 1888 of the Evans prize awarded by the American Water-Colour Society. After that he became a regular exhibitor in New York, and soon was rated as one of the prominent artists of the Republic. While he was still a water-colourist of distinction, it was as a painter in oils that he staked his reputation, and it is in oils that his largest and most important pictures have been painted. In this medium he soon became something of a celebrity as a landscape painter.

Like many successful writers—for instance, Barrie, Kipling, Bret Harte, and Eden Philpotts—Walker chose a field that had not been exploited in paint. That field he found in his native country, on the Island of Orleans, to be precise, the upper end of which lies distant only a short ferry-ride from the city of Quebec. On a point of this Island, immediately facing the citadel, he established a residence, which in time became a home of great picturesqueness and charm. On the grounds, which are spacious and well wooded, he erected a studio. But it has been the island and its quaint people that have supplied the artist with the material that has made him famous.

Apart from skill in draughting and attractiveness as a technician, Walker displays a keen sense of the dramatic or ethnical qualities that appeal to the common understanding. For that reason, if for no other, his pictures have been successful in the galleries of at least one New York dealer, and examples of his work may be seen in important galleries throughout the United States. *Oxen Drinking*, which is in the National Gallery of Canada, *Turning the Harrow*, *Girl and Geese*, *Woman and Cow*, *Potato Gatherers*, *The Last Furrow*, *Washing the Sheep*, *The Pigsty*, *Tree-Fellers at Work*, *The Woodcutter*, and *Shepherd and Sheep*, are everyday subjects on the Island of Orleans, where even to



OXEN DRINKING  
(In the National Gallery of Canada)

*By Horatio Walker, R.C.A., N.A.*



this day the people are primitive and picturesque. Walker has interpreted the life of the habitant and displayed his primitive methods of agriculture in a style that is not unlike Millet's. If he had lived in France in Millet's time he certainly would have drifted towards the Barbizon group, and although he has been accused of being an imitator of Millet, Charles F. Caffin, an American critic, gives him superiority over Millet in general results. Whether it is his choice of subject, his conception of it, or whatever it is that reminds us of Millet, there is not much similarity in colour. For, unlike Millet, Walker is fond of the glowing, vibrating colours of sunlight and of the hotter, ruddier, but still vibrating, colours of evening. His great canvas depicting *The Last Furrow*, which won a gold medal at the Pan-American Exposition at Buffalo, is a good example of his dramatic tendency. The oxen, towering hugely against a typical yellow and red Walker sky, are straining their muscles in the exertion of dragging after them the rude wooden plow of the habitant, while beside them, with one arm and hand raised and silhouetted sharply against the sky and the other wielding a goad, the habitant himself fills an important place in the composition.

The implements that the habitants use in Walker's pictures are far removed from the shiny, unpicturesque, metal "contraptions" used with much more practical results elsewhere in Canada. One might wonder why these habitants should be as backward as they are while living close to more advanced communities. It is true that they never have taken kindly to the machine binder, the sulky plow or the mechanical hay fork. This fact Walker the artist had sense enough to perceive, for he always has attached much importance to primitive methods and homely practices. And, after all, every one must admit that quite apart from sentiment there is something more alluring about a well-sweep, for instance, with its old oaken bucket, than about the more utilitarian

pump or faucet at the side of the house. Walker understood these differences when he selected the Island of Orleans as a place for the development of his art. The fact shows in his work. When we see a painting of his depicting, for example, some phase of sawing wood in the bush, we see men dressed in garments that conform to the wishes of the artist, and even the saw, as a mere accessory, is primitive enough or rude enough to have artistic lines, and it certainly is not commonplace. The same applies to all the varied activities of the French Canadians of the Island of Orleans as depicted by Walker.

We see confronting us in the foreground of one of his important pictures the figure of an Islander dressed in smock, shoepacks and tocque, and sawing a log with a saw that is held taut by a bent sapling in the same manner as the string of a bow. Beside him there is the woodpile, and in the background one distinguishes a few chickens pecking in the earth, and an old woman bending over something at the entrance to the house, which is low-eaved and heavily and steeply thatched with straw. In another we see two men at work in the bush. They are sawing a huge log with what one would accept as the saw we have seen in use beside the house. The great bole in the foreground is that of an aged beech. A lane takes the eye from the frame straight into the heart of the bush, where one discerns a yoke of oxen and their driver.

Beasts of burden and several domestic animals are well painted by Walker, and he has used them with excellent effect in many of his most successful pictures. In the painting entitled *Turning the Harrow* the horse is the most important note, and likewise again in *The Orleans Mail* and *The End of the Day*. Oxen frequently appear, and at the milking-hour we see cows trudging slowly down the lane or standing in repose by the farmyard gate. Sheep, too, are well drawn, either singly or in a mass. One of Walker's beautiful water-colours shows a flock of sheep pasturing on the meagre



### MILKING TIME

*By Horatio Walker, N.A., R.C.A.*



### THE EVE OF THANKSGIVING

*By Horatio Walker, N.A., R.C.A.*



herbage to be found protruding through the first snowfall. The ewe and ram in the foreground are drawn with some precision, with the individual definition declining as the line recedes into the distance. Breaking the horizon are several thatched buildings, the roofs white with snow, and a number of trees, beautifully gray against a gray sky, completes the composition of a Canadian winter landscape.

The details of these pictures are important apart from the value placed on them by the artist. For they reveal the everyday activities and surroundings of an interesting people. There is something attractive, even poetical, about a set of wooden harrows, homespun clothing, thatched log dwellings, homemade implements, the knitted toque, the shoepack and the docile beast of burden. These things Walker has studied in their natural environment, and to them we must give credit for contributing to the measure of his success.

Horatio Walker is a member of the Royal Canadian Academy. For a short time he was President of the Canadian Art Club. He is a member of the National Academy of Design, and the National Institute of Arts and Letters, New York; the American Water-Colour Society; the Royal Institute of Painters in Water-Colours, England; L'Union Internationale des Beaux-Arts et des Lettres, Paris. He won a bronze medal at the Paris Exhibition, 1889; a gold medal and diploma at the Columbian Exhibition, Chicago, 1893; a gold medal at the Pan-American Exhibition, Buffalo, 1901; a gold medal at the Charleston Exhibition, 1902; a gold medal at the Universal Exhibition, St. Louis, 1904; a gold medal of honour at the Pennsylvania Academy of Fine Arts, Philadelphia, 1906; and a gold medal at the Pan-Pacific International Exhibition, San Francisco, 1915. He is represented in the Metropolitan Museum of Art, New York; the Corcoran Gallery and the National Gallery, Washington, D.C.; the Peabody Institute, Baltimore; the Buffalo Fine Arts Academy; the City Art Museum, St. Louis; the Toledo Museum of Art, and the Carnegie Institute, Pittsburgh.

## CHAPTER XVI

### CURTIS WILLIAMSON

Curtis Williamson, R.C.A., is regarded by his fellow artists as an outstanding portrait and figure painter, a *genre* painter of unusual distinction and as well a landscapist of power and sympathy. To the general public he has not tried to appeal; therefore his work is not as well known as it should be. His artistic output, beginning in early youth in the nineties, has been large, when one considers quality and variety, and it is held mostly by a few collectors and in his own studio. Examples, however, may be seen in the National Gallery of Canada and in the collection of the Ontario Government. His portrait of Dr. F. G. Banting hangs in Hart House, Toronto, and a number of other commission portraits are owned by the University of Toronto. His preference always has been for subjects of his own choosing; for instance, the portrait of *Klaasje*, a Dutch woman, which is in the National Gallery, of Wm. Cruikshank, R.C.A., of Homer Watson, R.C.A., and of Archibald Browne, R.C.A. And while he is in sympathy mostly with low-toned subjects, just as one might prefer the bass and contralto ranges in music, he can and does paint in the highest and brightest colours, but always with restraint and subtle harmonization, so that never is there any feeling of glamour or glitter.

The sense of harmonization is in Williamson very highly developed. He resents a clash of colours like anyone naturally might resent a discord of sounds. In this respect he seems not to have any hesitation. It is as if he knows



## A PORTRAIT

*By Curtis Williamson, R.C.A.*



instinctively and immediately the proper grouping of colours with the same precision that a draughtsman should know line and balance. In great artists one suspects a combination of these three attributes—an instinctive feeling for colour, rhythm and design.

Curtis Williamson was born in Brampton, Ontario. He studied painting for a short time in Toronto, but soon left for Europe, where he passed a number of years, mostly in Barbizon. At Paris he made some pretence of studying at the Julian Academy, under Constant and Lefebvre; but it did not last long, and he never has thought much of what he learned there.

After returning to Canada and staying for a year or two, he went back to Europe and passed most of the next ten years in France and Holland.

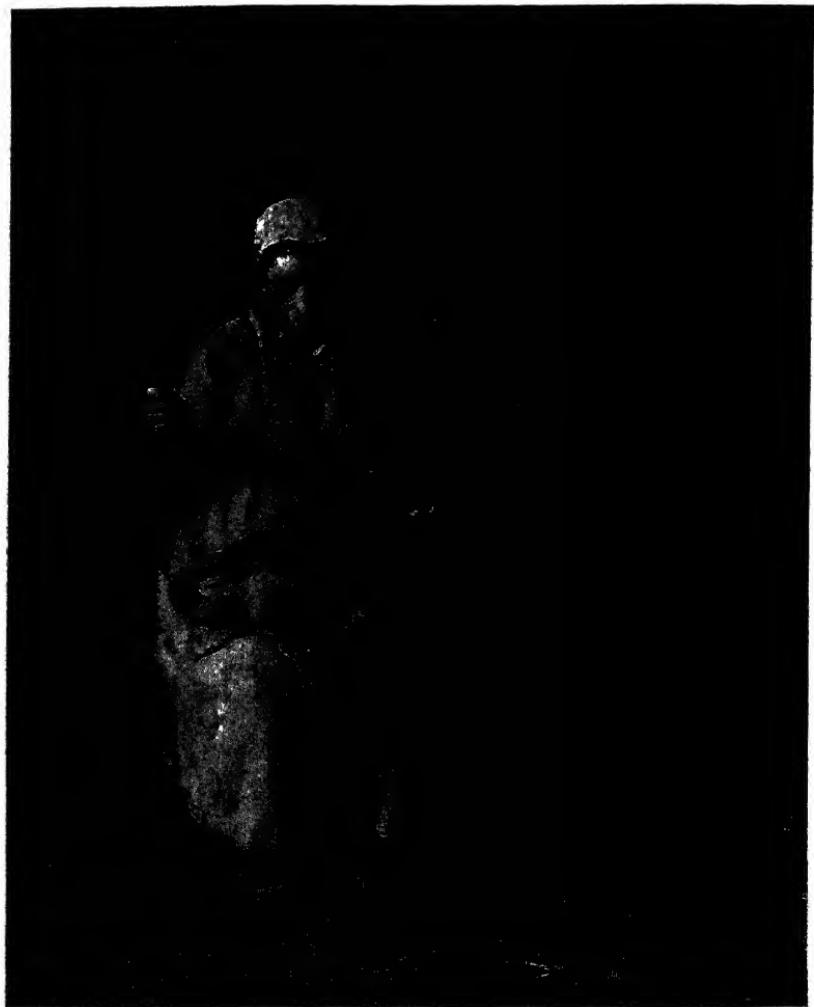
Williamson's knowledge of art or, rather, his appreciation of art is, as we have remarked, intuitive. As to the rest, it is a matter of subject and technique. For material, his choice oftentimes falls on subjects, whether human or not, that have become mellow and weather-beaten with age. While abroad his output consisted largely of dimly-lighted Dutch or French interiors, and of old people who might be found therein. Almost all his work of this period is in a low key, so low, indeed, that for much of it it is difficult to get a suitable lighting. But when properly lighted his canvases display wonderfully rich, though subdued, colouring, and there is also the quality of gradual revelation that one experiences on entering a room from the bright light of the outside. His portraits, the figure and head studies, likewise, are in low tones, always refined and never vulgar. His whole work, indeed, shows that behind it there has been a mind fully alive to the dignity of simple things and the supreme beauty of repose.

Williamson is represented in the National Gallery of Canada by three canvases—a *Dutch Interior*, a *Brolles*

*Interior* and *Klaasje*, which is a three-quarter-length portrait. All three are in the dark tones that are characteristic, and if properly placed and lighted they will serve as good examples of two phases of his art. In each there is evidence of the master painter. The portrait is compelling, although much of the detail is merely suggested. The head is modelled excellently, and the drapery, particularly the lower portion, is felt rather than seen. One hand holds a book at the waist line in front, and of the other, hanging naturally at the side, just enough is seen to make a satisfactory balance.

The interiors reveal the play of light and shadow on the many indefinite objects that are lying about on the floor or suspended from the walls or rafters. In each there is the figure of a woman engaged at some homely task—peeling potatoes, sifting corn, or at something that is of no artistic importance except as it supplies the chief passage in the composition of the picture.

But Williamson always has been a landscapist as well as a portraitist and *genre* painter, although it is perhaps in the difficult art of painting the human figure that he excels. His landscapes, nevertheless, are real interpretations of nature, and one regards his pictures of Newfoundland, for instance, as fine revelations of the grim, sullen, foreboding character of that country. As he loves to paint old people, so likewise he chooses for his landscapes the waning light of day or the deeper, more sombre aspects of night. Nevertheless, as a contrast to his usual (low) key, he has painted out-door daylight subjects in a high key and with compelling force and sympathy. He also has painted still-life with much success, imparting to homely objects such as pots and pans and vegetables an uplifting quality, the quality of dignity combined with beauty. Some of his still-life pictures, especially pictures of flowers, are in very brilliant colours but with superb harmonization. He paints flowers with the same searching for character as if he were painting human portraits.



## MENDING THE COAT (Oil Canvas)

By Curtis Williamson, R.C.A.



And his human portraits, which have occupied much of his time in recent years in Toronto, where he has a studio, are not only likenesses: they are as well conscientious and pains-taking studies of character. In this respect he is an indefatigable worker. And because he has exhibited but seldom, his work is not widely known, and even among artists the extent of his achievements is scarcely realized. He enjoys painting on a big surface, and therefore many of his figure subjects are life-size, his landscapes so large as to be accommodated only in a gallery; and even his still-life subjects, in some instances, are larger than the average easel picture.

"Williamson, has no regular method of working, but, according to the mood he wishes to express, lays the paint on either with a sledge-hammer directness or feels his way with a sort of indefinite smudge. And, although it is his constant endeavour to seize upon big truths of both form and colour, he cares most to express the feeling or spirit his subject inspires. In short, he is a man of intense feeling, of broad sympathies, and of high ideals; but impatient of conventional restraint and despising humbug in any form." In his art he never is flippant, bizarre or insincere. Indeed, sincerity is the basis of all his work. And while he does not exhibit much, he invariably wins high praise wherever he does exhibit. His first picture to be put on exhibition was in the Salon, Paris, when he was but twenty-two years of age. His work has appeared also under the auspices of the National Academy of New York, the Pennsylvania Academy, and *Klaasje* won a silver medal at the St. Louis Universal Exposition.

## CHAPTER XVII

### MAURICE CULLEN

It is a remarkable fact that in Canada we have had only a half-dozen artists who paint well our most phenomenal phase of nature. But for years Maurice Cullen has rendered snow upon canvas studiously and consistently, until we now regard him as the interpreter *par excellence* of what is pre-eminently a glorious contribution to the Canadian winter. And he has carried on this work in spite of popular and official prejudice against it, because it is a singular notion among persons in high positions in Canada that the Canadian winter season is something of which the rest of the world should be kept in ignorance. Of course, that prejudice has not interfered with Cullen's artistic sense, for, as an exponent of beauty and an interpreter of nature in her most majestic moods, he has gone on without realising, no doubt, that others have been discouraging or tabooing the very thing that he has been at great pains to preserve. For only the artist of indefatigable temperament could ever impart with paint a fine impression of the Canadian winter, because oftentimes notes have to be taken and sketches made in the face of wind and snow and frost, and it is not always that one can find a warm room with a window overlooking the motive that one might wish to define.

Cullen's long residence in the Province of Quebec has given him his opportunity. The Quebec winter is ideal. Snow falls in abundance, oftentimes in superabundance, but there it is generally a dependable element, and one can antici-

*By Maurice Cullen, R.C.A.*

## MONTRÉAL HARBOUR





pate it with a degree of surety. The season lasts long enough, and the temperature is rigid enough, to induce the people to dress in keeping with the requirements of the weather. So that in the streets of the cities of Montreal and Quebec, for instance, from November until March, a feeling of the winter season is given by the garments the people wear. A discerning artist could give a sense of winter, even if there were no snow on the ground or in the air; but undoubtedly the picture would be more beautiful with the play of light and colour upon snow. At any rate, Cullen has shown that snow is beautiful, and that it can beautify the thing upon which it falls, be it field or tree or hillside or house or bank of rushing stream. There is beauty, too, in frost in conjunction with snow. It is, perhaps, more difficult to add to snow a feeling of crispness in the air and the creak that frost gives to moving sled or crunching hoof. But in some of Cullen's pictures you can divine a low temperature, as, for example, in the one entitled *In Lower Town, Quebec*, and, again, in the one entitled *Early Spring* you know that the snow is soggy and that in the air there is the first breath of winter's dissolution.

Cullen is an unusually studious and contemplative painter, and his results are achieved by dint of keen thinking first and deft execution afterwards. Some painters paint what they see with a fidelity that is praiseworthy merely as such. But what they do is not an essay in art; it is a practical and oftentimes valuable transcription. But art in painting consists in large measure of admitting into the composition only the features that are essential to the motive, fortifying the structure with the artist's conception of beauty and impregnating it with his own sense of the fitness of things. And on one's ability to discern the fitness of things depends one's success in any of the arts. A horse standing attached to a sleigh in a storm is not of itself, most persons would grant, a very beautiful spectacle; yet, look at Cullen's painting

## CHAPTER XVIII

### JOHN RUSSELL

John Russell is a cosmopolite, in art as well as in life. He was born near Hamilton, Ontario, received his first training at the Hamilton Art School but has lived most of his time abroad. But before going to Europe he joined the Art Students' League in New York and there he soon became a demonstrator in drawing. Towards Paris, however, seemed to be his natural trend; and like Blair Bruce, another Hamilton youth who had preceded him and had won distinction, he crossed over and took a studio in the Latin quarter. That was twenty-one years ago, and there, with the exception of periodical and sometimes prolonged visits to New York and Toronto, he has remained ever since, making Paris his headquarters but painting in the Provinces, in England, and even in America.

Russell is pre-eminently a figure and portrait painter, and although he has painted many charming landscape and marine subjects, his highest recognition has been for work in the other and more difficult field. He paints mostly in oil, but he handles water-colours with great ease and is a pen and pencil draughtsman of uncommon ability.

Although Russell had been living and painting at Paris he was not well known in Canada up to fifteen years ago, except to a very few artists and friends. Among the few was Edmund Morris, who induced him to join the Canadian Art Club, shortly after its inception. His work, on being shown at a forthcoming Club exhibition, attracted



THE DILETTANTE  
From the Drawing by John Russell

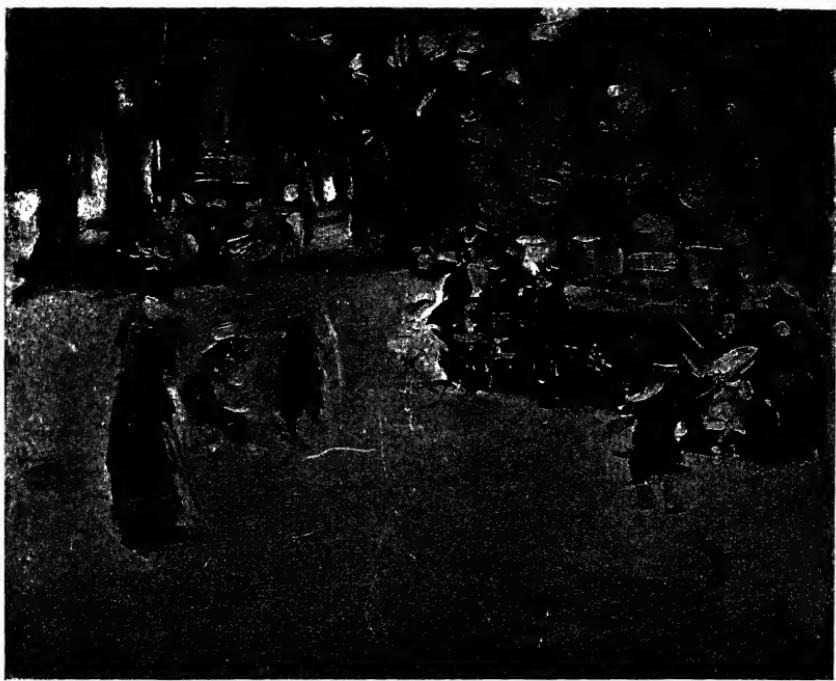
much attention, and one of his large figure subjects was bought for the National Gallery of Canada. But he soon withdrew from the Club, and ever since, both at home and abroad, has pursued an independent course. Nevertheless he has been a frequent exhibitor in Canada, as well as abroad, and has held two important private exhibitions, one in New York and the other in London. To both these exhibitions the metropolitan critics were unusually generous, and at times even fulsome, in their appreciation of his art.

Undoubtedly Russell's success as an artist is due in large measure to his naturally artistic temperament, with the rare combination of hard work, and just enough aggressiveness to keep up enthusiasm to the point of accomplishment. For he is anything but a slaggard, and he works with a dexterity that is not often equalled. In art as well as in everything else he abhors compromise, and he cannot tolerate anything that is hackneyed or not keenly attuned. Very frequently he paints still-life, not so much for the subject as for colour and arrangement. In this class he has made some interesting experiments, painting inanimate representations of living things, such as porcelain dogs, bronze figures, or chinaware fighting cocks, and making them appear to be alive. His still-life paintings are highly decorative, and as such they should be considered.

Russell's work generally is free from stilt, and there is no evidence of hesitation or difficulty. His technique is the natural outcome of his method of expression: it is not built up or studied. For he paints merely as he is impressed by the subject. His colours at times are prismatic without being vulgar. And while his strokes show a sense of certainty and force, carrying paint without the least timidity, there is withal much refinement in texture and tone.

Especially in portrait work has John Russell excelled, and in this class he has been successful because in most instances he has striven to produce satisfactory works of art







## AN ATTITUDE

*By John Russell*



as well as to depict likenesses. He has had some eminent subjects, among them Sir Wilfrid Laurier and Prof. Goldwin Smith. One very large portrait of Laurier hangs in the entrance lobby of the House of Commons at Ottawa, and another, owing to a happy incident, was consigned to Laurier House, which is the residence at Ottawa of Rt. Hon. W. L. Mackenzie King.

Since the death in 1924 of J. W. Morrice, John Russell is the best known Canadian painter living in Paris. He exhibits there regularly, especially at the Salon, where a few years ago he received a diploma, for a nude subject, entitled *The Blue Glass*. But whether his subject is a nude, a beautiful woman in fashionable attire, an urchin of the street, a scene in the Luxembourg Gardens, a gentleman of affairs, a stretch of sea or shore, a still-life study, or a simple bit of landscape, the stamp of real art is there, courageous, unhampered, almost arrogant.

## CHAPTER XIX

### M. A. SUZOR-COTÉ

As much credit for artistic achievement as one might give to the French Canadian race, no other person, single-handed, has done more to hold that credit firm than M. A. Suzor-Coté. Coté was born in the Province of Quebec, at Arthabasca, and most of his great output, which includes subjects done in oil, pastel, water-colour, crayon, and bronze, depicts some peculiar aspect of his native country. Early in his career, during his student days abroad, he painted European subjects, especially in rural France; but on his return to Canada, and ever since that time, he has devoted all his energies and talents to the task of presenting in artistic form the picturesque and homely beauties of the Quebec countryside and the quaint types to be found there. In doing so he has become pre-eminently the artistic champion of the habitant, the one who above all others has depicted with genuine sympathy and affection the history, traditions and legends of his own people. From so simple a subject as a nun coming down a garden walk, done in pastel, he has presented on an heroic scale historical incidents such as the landing of Jacques Cartier or the passage of the *coureurs de bois*. Although his work on canvas has been confined mostly to easel pictures, he has essayed with success a number of commissions for mural decoration.

As well as possessing great artistic ability, Suzor-Coté has displayed much versatility. Having demonstrated his powers as a landscape artist, especially in winter scenes, he



THE BREVIARY  
(In the collection of A. B. Fisher, Esq.)

*(Pastel)*

By A. Suzor-Coté, R.C.A.



painted with equal success figure subjects with landscape background; and, not content with that, he restricted himself to the simple figure, both nude and draped, and executed these with much skill and discernment.

Then he took up modelling in clay, and with far-reaching results. Beginning with small figures, mostly of rural types, and depicting them with remarkable charm and insight, his success was so pronounced that not only were some bronze replicas acquired for the National Gallery at Ottawa and for private collections, but the Quebec Government gave him a commission for a number of larger historical figures.

It is, however, with the winter landscape on canvas that he has made the most impression. That is as it might be divined. For in Arthabasca, and in the rolling, rather rugged, surrounding countryside—a countryside endeared to him by early association—he found on reaching his artistic maturity the very material required for the expression of his genius. It was there that he found the motive for his compelling *Street in Arthabasca*, and there also he became imbued with the desire to reveal on canvas the beauties of a landscape which to the pioneer must have contained many aspects that were forbidding and austere.

But not wholly content with landscape, he undertook the difficult task of depicting types that are not bucolic, as is so often the case, but types that have been and still are native to that soil—the hunter, the trapper, the woodsman, the voyageur. These he has presented, in bronze as well as on canvas, with rare sympathy, skill and discernment.

Suzor-Coté studied at the Ecole des Beaux-Arts and the Julian and Colarossi Academies, Paris. He was awarded a bronze medal at the Paris International Exhibition of 1900, and he received honorable mention at the Salon of 1901. In this latter year also the French Government made him an Officier d'Académie. The National Gallery of Canada contains several excellent examples of his work.

## CHAPTER XX

### FOUR NOTABLE LANDSCAPE PAINTERS

BEATTY, ATKINSON, LAWSON, GAGNON

It is a noteworthy fact that painters themselves, in most cases, are keen champions of the art product of Canada. Some of them from time to time have written articles and lectured with telling force and patriotic fervour on the merits and attainments of Canadian artists and on Canada's place in the great realm of art. One of these, in particular, is J. W. Beatty, R.C.A. Modesty would prevent Beatty from even touching on his own artistic achievements, although he could not overlook the splendid work of Canadian landscape painters, even if he is one of them and one whose reputation stands high, especially for design. For in landscape Canadian painters have produced art that is sound in technique, virile and of masterly quality; and in this chapter, therefore, we shall consider four landscape painters whose respective work is distinctive and of the soil.

John William Beatty, was born in the city of Toronto, and most of his artistic life has been passed there. Although he was marked for a vastly different calling, art, even in other branches than painting, has received his intense devotion. He has taken part in numerous art movements, serving, for instance, with credit as president of the Arts and Letters Club of Toronto, an organization that has many varied and arduous social activities.

As a painter Beatty has disclosed great beauty in his native Ontario landscape. His knowledge of composition, especially





## MORNING, ALGONQUIN PARK

(In the National Gallery of Canada)

*By J. W. Beatty, R.C.A.*



THE YOKE

*By Ernest Lawson,*



as applied to landscape, is unusually profound, and he has been successful as well as a colourist and teacher of drawing and painting. Robust, almost rugged, Beatty's art reveals a nature that has no sympathy with niceness or mere prettiness. While it possesses beauty and rhythm and exquisite colour values, it is always virile and impressive, and the skill he has acquired he undertakes, with great pains and unusual success, to impart to others. For years his summer classes, conducted mostly in the open, have been attended with great eagerness. And while his natural bent is towards landscape painting, oftentimes with accessory figures, he is one of the few Canadian painters who can draw figure subjects well. Because of this ability, doubtless, he was chosen as one of the four official artists for the Canadian War Memorials. The other three were Maurice Cullen, F. Horsman Varley and C. W. Jefferys. Jefferys was unable to go, owing to important commitments in Canada, and Charles W. Simpson was chosen to take his place.

Beatty first studied art in Toronto. Afterwards he went to Paris, where he studied at the Julian Academy under Jean-Paul Laurens and Benjamin Constant. While he has painted in France, Holland and Spain, his energies have been devoted mostly to the depiction of Canadian subjects. He has a fondness for the scenery of Northern Ontario, and it is an interesting fact that he was one of the first, if not the very first, to prove the merits of that part of Canada as a great field for landscape painting.

Another Canadian landscape painter, one who prefers the quieter, perhaps more sombre aspects of nature, is W. E. Atkinson, A.R.C.A., who is a native of Ontario and one who has succeeded in giving an authentic interpretation of inland scenery. A few years ago an appreciation of his art was published, and as it applies with equal force now it is reproduced here:

"He is not a colourist in the ordinary meaning of that term. Avoiding strong contrasts, he works in a harmonious key and attains his object often in monochrome. There are no spectacular effects sought after. His treatment of light and shadow is frequently very subtle and reminds one of the simple and wonderful passages in some of the gray landscapes of the best-known modern Dutch artists. His technique is entirely his own and differs materially from that of the landscape painters of Holland, but he seeks, like them, to get air and space by means of colour simplicity. And therein lies his success. It took many years for the public to appreciate the work of some of the great Dutchmen, because apparently there was no great variety of colour in their pictures. It was only after education that the subtlety of their colour was understood, and in a less degree this applies with equal force to Atkinson's work."

While most of Atkinson's best work has been done in Canada, he has a fondness for the foggy, wet landscapes of England and Holland, and to both these countries he has made several pilgrimages. He is a thorough craftsman, an instinctive artist, and he achieves his effects, either with water-colour or oil, in a masterly manner. He is an associate member of the Royal Canadian Academy and was one of the original members of the Canadian Art Club.

One of the most renowned of the expatriated Canadians is Ernest Lawson, N.A., of New York. Lawson was born at Halifax, but moved to Kansas City and studied art there, also in the City of Mexico, at the Art Students' League in New York, and at Paris. He is a member of the National Academy of Design, the National Institute of Arts and Letters, and of the Association of American Painters and Sculptors, New York. He was awarded a silver medal at the Louisiana Purchase Exhibition, St. Louis, in 1904, and a gold medal at the Pan-Pacific Exhibition, held at San Francisco in 1915.





WINTER AFTERNOON SUN

*By Clarence Gagnon, R.C.A.*



A QUEBEC VILLAGE IN WINTER

*By Clarence Gagnon, R.C.A.*



THE SHEPHERD

(Water-Colour)

By W. E. Atkinson, A.R.C.A.



He is represented in the National Gallery of Art and the Corcoran Gallery of Art, Washington, D.C.; the Metropolitan Museum, New York, the National Gallery of Canada, and many other public galleries.

Lawson became a member of the Canadian Art Club shortly after its inception, and during the lifetime of that club he was one of the constant and most prominent exhibitors. His work is of an unusually high order, being notable for its exquisite colour values, its tone and vibrating quality. By metropolitan critics he is accounted one of the greatest of living American painters.

Clarence Gagnon, R.C.A., is one of the outstanding French-Canadian painters. He was born in Montreal and began his art studies there under William Brymner, and won a scholarship given by the Montreal Art Association. But he soon went to Paris, where he worked at the Julian Academy, under Jean-Paul Laurens. His first pronounced success was in etching, in which art he received honourable mention at the Salon, Paris, in 1906. He is represented by etchings in the National Gallery of Canada; Le Petit Palais, Paris; the South Kensington Museum, London; and in Dresden, Florence, Venice, Mulhausen, and The Hague. As an etcher he was received as a member of the Canadian Art Club. Of late years he has been exhibiting paintings almost exclusively, and his Quebec landscapes are noteworthy because of their sumptuous colour and fine pattern. But even as early as 1905 a painting of his entitled *Oxen Ploughing* won a medal at the St. Louis Exhibition. Winter scenes appeal to him, and many of these he has painted with sympathy and discernment.

## CHAPTER XXI

### CANADIANS FROM ABROAD

Right down from the beginning, art in Canada has been buttressed constantly by artists who either were born and trained abroad or came here from abroad. Kane was the first. It had been supposed, and his own book strengthened the supposition, that he was born in York, Ontario, but there seems to be undeniable proof that he was born in Ireland. As Kane applied for and obtained from the Government of Upper Canada an advance of a considerable sum of money, it is possible he thought that the fact of alien birth, if known, might be used against his application.

We know, of course, that Krieghoff, Berthon, Jacobi, Fowler, W. N. Cresswell, R.C.A.; Harlow White, R.C.A.; Forshaw Day, R.C.A.; Henri Perré, R.C.A.; W. G. Storm, R.C.A.; C. J. Way, R.C.A., and others of the earlier painters, came from abroad; and even in our own time the list is much longer. And this list contains the names of some of the most prominent artists in the country, and all, perhaps without a single exception, have become in fact staunch and loyal Canadian citizens. Take, as instances, Franklin Brownell, F. McGillivray Knowles, R.C.A., and the sculptors Florence Wyle and Frances Loring, all of whom came from the United States; Archibald Browne, R.C.A., from England; E. Wyle Grier, R.C.A., from Australia; F. M. Bell-Smith, R.C.A., from England; André Lapine, A.R.C.A., from Russia; C. W. Jefferys, A.R.C.A.; J. E. H. MacDonald, A.R.C.A.; F. Horsman Varley, A.R.C.A.; and Arthur



## THE RENDEZVOUS

*(Water-Colour)*

*By André Lapine, A.R.C.A.*



Lismer, A.R.C.A., from England; G. Horne Russell, President of the Academy, from Scotland; George Chavignaud, from Brittany; William Brymner, C.M.G., R.C.A., from Scotland; Robert Harris, C.M.G., R.C.A., from North Wales; William Cruikshank, R.C.A., from Scotland; St. Thomas Smith, A.R.C.A., from Ireland; F. H. Brigden, from England; Harry Britton, A.R.C.A., St. George Burgoyne, and Gertrude Spurr Cutts, A.R.C.A., from England; William M. Cutts, A.R.C.A., from India; C. E. De Belle, A.R.C.A. from Hungary; the Misses Des Clayes, from Scotland; Robert F. Gagen, R.C.A., Hamilton MacCarthy, R.C.A., John A. Fraser, R.C.A., and Walter J. Phillips, A.R.C.A., from England; Mary Hiester Reid, A.R.C.A., from the United States; Owen Staples, from England; Graham N. Norwell and James Kerr Lawson, from Scotland; F. N. Loveroff, from Russia; Mary Wrinch, A.R.C.A., from England; Emanuel Hahn, from Germany; Frederick S. Challener, R.C.A., Stanley F. Turner, and Allan Barr, from England; E. Y. Dyonnet, R.C.A., from France, and W. Firth MacGregor and James Henderson, from Scotland.

The list is almost startling, even if it is far from being complete.

Frederick S. Challener, who easily ranks with the first few mural decorators in Canada, though born in England, received all his art training in Toronto, mostly under George A. Reid. Early in his career he showed remarkable ability as a draughtsman, and he possessed as well an exquisite sense of colour and form. He joined the Ontario Society of Artists, and later became the youngest member of the Royal Canadian Academy. He had, even at the beginning, the rare faculty for painting in a charming manner figure groups and landscapes in miniature, and later he developed into a mural decorator, using at times figures over life size. Of all his decorations undoubtedly the finest is the group done for the residence of Mr. R. S. McLaughlin at Oshawa. These

decorations are particularly well suited to their environment, and they make a notable group.

Some years ago J. W. Beatty, R.C.A., published the following appreciation of Challener as a mural painter:

"It was after his return from the Orient that he first turned his attention to mural painting, a branch of art for which his ability as a draughtsman and his fine sense of colour eminently fit him, and to which he has since devoted much of his time. His first commission was for two ceiling panels for the nile and rose rooms in McConkey's restaurant. In the rose room he chose for his subject 'Night and Morning', and in the other 'Life is a Dance'. The result was two fine harmonies of colour and line. Following these came in quick succession the proscenium arch in the Russell Theatre, Ottawa, the panels on the steamers *Toronto* and *Kingston* of the R. and O. Line, and other minor commissions. The most important of his mural works are those in the King Edward Hotel, Toronto, and in the *Montreal* of the R. and O. Line. In the former instance he has chosen for his subject 'Indians Trading at old Fort Rouille', which stood on the site of the Industrial Exhibition grounds, Toronto, in the time when Canada was a French colony. In the panels in the *Montreal* he has been much more successful, and altogether they are much the best work in this line that he has done as yet. He has taken for his theme 'The Day from Dawn to Night', not that the subject matters much, as the thing that appeals most to one is the beautiful harmony of colour, running from the rose and gold of early morning to the blue and silver of night, with the figures peeping out here and there. They are splendidly drawn and in perfect harmony as to colour and tone. The whole scheme comprises two panels, one large and the other smaller.

"This brief resume of Mr Challener's efforts as a decorator may seem weak in the eyes of some of his admirers. Should he decide definitely to continue to make a specialty of mural



## A SUMMER IDYLL

(One of four panels in residence of R. S. McLaughlin, Esq., at Oshawa, Ontario)

*By* Frederick S. Challener, R.C.A.



decoration—and there is good reason to believe that as yet he has not done so—there is no doubt he has the ability to succeed. Nevertheless, the transformation from realism—and to a great extent his trend has been in that direction—is not so subtle as to be accomplished in a year or two. The painter must, to a great extent, forget all that subtle modelling, which has been acquired by years of study, and aim at broader, simpler plains. A mural decoration should lie flat, and become a part of the ceiling or wall that it is intended to adorn."

Since the foregoing was written Challener has painted the panel for the proscenium arch of the Royal Alexandra Theatre, Toronto; several panels for the Alexandra Hotel at Winnipeg, as well as a number for private residences.

Entirely opposite to the mural decorator is W. St. Thomas Smith, who came early in life from Ireland to Canada. His studies in art were mostly from nature, around his home at St. Thomas, Ontario, but mostly in Newfoundland, Holland, and the Hebrides. He has painted almost entirely in water-colour, and has directed most of his serious attention to marine subjects.

In the case of St. Thomas Smith (as Robert S. Holmes, R.C.A., has recorded) the great facts, whether always realized in his work or not, are certainly always very strongly present in his mind; his reach is always towards them, and they sometimes at least come within his grasp.

"The sea," as Holmes proceeds to explain, "with him hardly ever sunlit, seldom in a towering rage, nearly always low-toned and heaving with a great suggestion of reserved strength; the sky, not sunlit either, nor rent with storm, but heavy with the mystery of power that breeds the storm, that holds in reserve the might of the storm and may at any time let it loose—these are the big things in nature that most inspire him. The men of the sea he meets on the sea. This chequered life is known to him at first-hand, and his

pictures of the sea bear the strong impression of the seriousness born of intimate communion with it. His landscapes, too, large and small, and nearly everything else that he paints, strike the same serious note—the note that speaks of the mystery and might of the forces of nature.

"His compositions are usually arrangements of large simple masses, more often than not merging into one another without any very sharply defined boundaries, and there is little suggestion of any fore-ordained arrangement of lines, or the equivalent, an approximation of spots forming a broken line, to lead the eye to any centre of interest, like the lines and blotches of colour in many flowers leading the bee to where the honey lies. His pictures certainly never suffer from any complex artificiality of composition, and if he works on any pet 'system' either it is a very simple one or its complexity is very successfully concealed. Someone has said that the greatest art is to conceal art, and the absence of any obtrusion of ways and means is probably very largely responsible for the feeling of spontaneity always present in his compositions.

"Colour and values seem to be uppermost in his mind. Naturally so, it may be said, since these are the painter's business as painter, in contradistinction to draughtsman or sculptor, for instance, or architect, but not all painters seem to live up to this view or we should not have so many examples of a subordination of the qualities that paint is peculiarly fitted to realise. His conversation continually runs on colour, but his colour is not gay, his pictures are not by any means what might be termed a riot of colour, nor are there among them any symphonies in pink and navy blue. It may be for the reason that very strong light takes the colour out of things that he does not paint sunlit scenes, but in any case the trend of his mind is not toward gayety, and his quiet seriousness seems to naturally draw him toward the purity and richness and glowing force of colour as re-



THE DISTANT FOLD

(*Water-Colour*)

By W. St. Thomas Smith, A.R.C.A



vealed in a somewhat subdued light. In his effects of tone and colour one recognises the direction of the same mental qualities that make him paint billows rather than wavelets, and the wind that bends the pines rather than the zephyr that only lightly shakes the barley. Perhaps it is by reason of its colour, or its absence of colour, that the snow-covered landscape fails to attract him. One would think, however, that some aspects of the strenuous season of frost should make a powerful appeal to such a man, for the winter as 'made in Canada' is surely of the big things in nature, and it seems strange that, notwithstanding his admiration of Thaulow and the season as he paints it, St. Thomas Smith seems to have never painted an important winter subject.

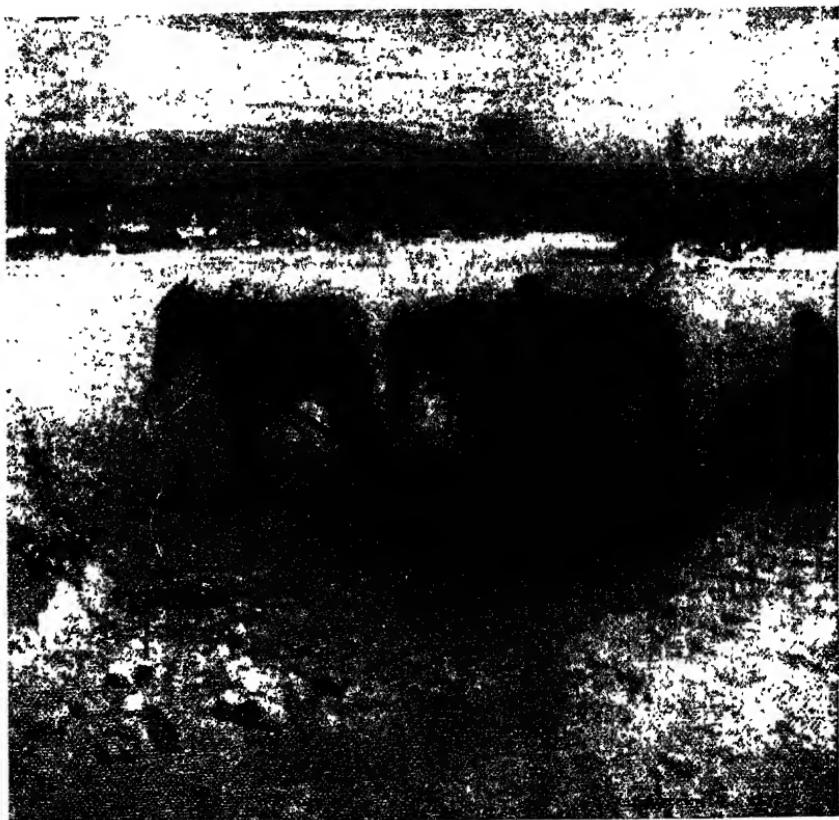
"Like most men who achieve anything worth while, St. Thomas Smith is a worker. The infinite capacity for taking pains is very severely present in him, though all evidence of struggle is carefully eliminated from the picture. The large pictures especially—those on double elephant sheets, 27 x 40 inches, and those on imperial sheets, 23 x 30 inches—are monuments of careful work, however much they may look as if they had sprung into existence after the manner of the great Minerva. The colours are prepared in liberal quantities and set out in enamelled tin saucers, the paper is stretched on boards, and then, whether painted on the spot or from sketch, or from a mental impression, the board is laid flat, the paper made wet and the whole subject laid in with full rich colour in broad masses, which on the moist paper are merged into one another by almost imperceptible gradations, or most abruptly as required, but without harsh dry outlines, which are of necessity absent in any subject in which atmosphere is present. The first wash is permitted to dry. Then the whole sheet is again wetted and again worked on in colour. The process is repeated in some cases many times, with an eye always open to preserving the spontaneity of the original impression while realising those

other qualities that go to make up a picture as distinguished from a sketch. The method is simple enough—in theory—and Whatman paper, Cambridge colours in tubes, and camel-hair brushes—for the larger washes the flat varnish brushes one, two, three inches wide, such as painters use—are the material equipment."

An alien by birth, but one who has been a modest, but great power to art in Canada, is Franklin Brownell, who was born in New Bedford, Mass., who came to Canada in 1886 as headmaster of the Ottawa Art School, and who made Ottawa his permanent place of residence. Brownell studied at the Boston Museum of Fine Arts, under T. W. Irving, and at Paris, under Tony Robert-Fleury, W. A. Bouguereau and Léon Bonnat. A bronze medal was awarded to him at the Paris Exhibition of 1900. In 1895 he was elected a member of the Royal Canadian Academy, but he retired in 1916. He was one of the first members of the Canadian Art Club.

It is generally conceded that Brownell is one of the soundest of all artists in Canada. He has excelled as a landscapist, with or without figures, as a *genre* painter, and as a painter of the human figure, of human types and of portraits. His work shows much freedom, and yet one is conscious of a carefully and intelligently considered technique. He infuses atmosphere and light, and in his best things there is a shimmering radiance, a vibration, such as can be obtained only by a master. In the National Gallery at Ottawa there are perhaps a dozen examples of his work; several of them are presentation pieces.

G. Horne Russell, the present President of the Royal Canadian Academy of Arts, was born at Banff, Scotland. He studied at the Aberdeen Art School, the South Kensington Art School, London, and under Andrew Burnett, Professor Legros and Sir George Reid. In 1890 he came to Montreal as a professional painter, and there he has lived ever since.



QUEBEC WINTER SCENE

*By Franklin Brownell*



While he is an all-round artist of much ability, doing landscape and marine painting with facility and charm, he perhaps has given his most serious attention to portraiture. He has earned his high reputation by his fidelity to the traditions of sound painting, without being distracted by innovations, fads or "new movements".

Another Scotsman, but of an older school, was William Cruikshank, R.C.A., who came to Canada from Scotland in 1857, and in all the art schools that led down successively to the Ontario College of Art he was the principal teacher in black and white, especially in drawing from the antique, and, until a few years before his death in 1922, hundreds of pupils passed their first feeble efforts under his critical eye. It is therefore not too much to say that he had great influence in the development of young Canadian artists and in imparting to them the principles of art. For he himself was a thorough-going artist, a painter of unusual power, as well in landscape as in portraiture. His early studies were done at the Royal Scottish Academy, the Royal Academy Schools, London, and the Atelier Yvon, Paris. On coming to America, he lived for some time in New York, where his work in pen and ink attracted the attention of the younger artists and students. He is credited with having introduced pen drawing with broad lines to America, and having established a nucleus round which the Art Students' League grew. From New York he came to Toronto, which became thereafter his place of residence.

Cruikshank regarded the antique as a "school of discipline", giving the student accuracy and a knowledge of essential construction and leading up to more specifically artistic work. His acquaintance with the masterpieces, in both sculpture and painting, of the galleries of Europe, combined with his acknowledged power as a draughtsman, rendered him particularly well fitted for the work of teaching, to which he devoted himself. He was well and favourably known by

his pictures of Canadian life, among which are: *Hauling the Mast*, *Gathering Seaweed*, *Breaking the Road*, which is in the National collection at Ottawa; *Ploughing, Lower Canada*, for which he received a medal at the Pan-American Exposition, Buffalo.

One of the most widely-known of Canadian painters born abroad is E. Wyly Grier, R.C.A. Although he won a third-class gold medal at Paris for a landscape painting, he has devoted his talents mostly to portraits. He was born in Australia, but came to Canada early in life. With the exception of a period abroad, when he studied at the Slade School in London, under Legros, and in France and Italy, he has lived and painted most of his life in Toronto, where he became president of the Ontario Society of Artists and of the Arts and Letters Club of Toronto. He is a Royal Canadian Academician and has painted portraits of many eminent persons. He has a real genius for getting a likeness, and for this reason alone, quite apart from their artistic value, his portraits are of great importance from a public point of view because he has recorded on canvas the physiognomical features of scores of prominent personages.

F. McGillivray Knowles, R.C.A., is another painter who came to Canada early in life. He was born in Syracuse, New York State, but studied art first in Toronto, then in Philadelphia, then in London, under Sir Hubert von Herkomer; then later, at Paris, under Benjamin Constant and Jean Paul Laurens. He married one of his talented pupils, Elizabeth Knowles, who was born at Ottawa. Together these two have contributed much to the artistic reputation of Canada, and by their classes, both private and in college, have left the imprint of their strong personalities on the upcoming generation of artists. Another of Knowles's brilliant pupils was Harry Britton, who has won distinction as a landscape, marine and genre painter. Knowles, therefore, has been successful as teacher as well as painter.





HON VINCENT MASSEY

*By F. Horsman Varley, A.R.C.A.*

Apart from figure subjects and landscapes with figure accessories, as well as pure landscapes, Knowles has painted many charming marines. He has an erudite conception of painting as a craft as well as an art, and as a result we have had but few better exponents than he is of the intricacies and mysteries of all artistic endeavour.

Archibald Browne, R.C.A., is yet another painter who, though of Scottish parentage, was born in Liverpool, but came to Canada while quite young. He managed, however, having decided on painting as a profession, to study under Macaulay Stevenson in Scotland. Returning to Canada, he settled in Toronto and in due course of time joined the Canadian Art Club at its inception. Later on he painted for a few years in the United States, but he soon returned to Canada and located in Montreal. E. F. B. Johnston, K.C., has left the following appreciation of Brown's art:

"For some years he struggled on under very adverse circumstances, but the spirit of art was strong in his mind and the real object of art began by degrees to dawn upon him. He found that the picture of a meadow with water or a hillside with trees was not art at all. The majesty of nature, the sunlight and shadow playing with each other through the woodland, and the spirit of light and air, were lacking in his landscapes, and he apparently commenced to feel that, whilst he got color and arrangement, he missed the one thing needful—the spirit of his subject. Reversing his method, he began to look at nature and paint pictures from a subjective point of view. What was in and around and behind all these meadows and trees and hillsides? This was the problem he set himself to solve.

"Browne is one of the very few artists in Canada who strive for feeling along the path of poetic expression. He is happiest when he is painting the silvery mist or the shimmer of the sunlight through the light green of the hazy willow. He feels that nature sings to him in a tender voice, and his

sympathies are awakened by the lighter breezes and the quieter dreams of the mother of all art, rather than by the dramatic effects of gloom or grandeur.

"Browne seeks to give expression to the mood and not the object, and he soon learned that truth and beauty can be reached only by the subjective operation of nature on the mental vision, and through that to the canvas. His mind, as well as the eye and the hand, became employed, and to-day he is painting not what he sees but what he feels. He has found atmosphere and the value of tone; and, undeniably, he is finding his way to that knowledge and feeling which make for the production of a picture that alone is worth painting."

When one considers the large number of artists who have come from Great Britain to Canada, it is remarkable that only a few have come from France. And of these few the most important, both as painter and teacher, is Edmond Dyonnet, R.C.A. Dyonnet was born at Crest, France, and came to Canada in 1875. He had studied in Turin with Gilardi and in Naples with Morelli. On coming to Canada he settled in Montreal, where as a successful exponent of the art of painting he has had a big influence on art affairs in that city. Apart from his private classes he has been head teacher of drawing at the Council of Arts and Manufactures and professor at the École Polytechnique. He won a silver medal at the Pan-American Exhibition, Buffalo, and also at the Louisiana Purchase Exhibition. He was elected a member of the Royal Canadian Academy in 1901 and has been secretary of that organization since 1910, in which year the French Government made him an Officier d'Académie. He is a sound painter, possesses a keen sense of artistic values, and while he has addressed himself mostly to figure subjects and portraits he has shown rare appreciation of some moods of nature, especially pastorals in the delicate, mysterious shades of evening.



## THE VALLEY

*By Archibald Browne, R.C.A.*



One of the most remarkable characters in the history of art in Canada was F. M. Bell-Smith, R.C.A., who came from England to Canada in 1867 with his father, who also was an artist. These two took part in the formation, during the year of their arrival, of the Society of Canadian Artists, which was a small organization in Montreal, but which did not last long. Shortly thereafter they settled in Toronto, and there for many years, indeed, until the time of his death in 1923, F. M. Bell-Smith was a consistent exhibitor at all art exhibitions of any consequence.

F. M. Bell-Smith was born in London, England, in 1846. He began as an artist in London, and then went to Paris, where he studied under several masters. Although he was only twenty-one years of age when he came to Canada, he was a well-equipped artist, and he could acquit himself with credit in almost all of the mediums, although he painted mostly in oil and water-colour. He possessed unusual facility. He could stand on a street corner and by means of a sketch-box produce, *au premier coup*, a picture of quality and charm such as he seldom could obtain in his larger studio efforts.

This ability to make a good spot sketch was one of Bell-Smith's outstanding accomplishments. But it was not the only one. For the artist, besides being a clever draughtsman and colourist, was a first-class entertainer, and many an Academy dinner was enlivened by his rendering of "Bill Hadams" and his interpretations of *habitant* verse by William Henry Drummond. Dickens characters he also interpreted with much artistry, and sometimes it seemed to be a question of whether he was not a better entertainer than artist. But painting was his profession, and during the fifty-six years that he pursued his art in Canada he produced largely and in considerable variety.

Bell-Smith, although he was at his best in small, quick sketches, frequently painted on large canvases, and many

persons in Toronto will recall his "Lights of a City Street", which included a self-portrait, depicting the artist buying a newspaper from a newsboy on a wet evening at the crossing of King and Yonge Streets. On a large scale also he painted Queen Victoria in procession on a London street, and the arrival of the body of Sir John Thompson on this side of the Atlantic. He taught art at intervals, and was always active, genial and aggressive. He became a member of the Royal Canadian Academy in 1880, and was president of the Ontario Society of Artists from 1905 to 1908. In 1881 he won a gold medal at Halifax, and in 1892 and 1909 prizes for water-colour painting were awarded to him by the Montreal Art Association.





## THE SPANISH SHAWL

*By Dorothy Stevens*

## CHAPTER XXII

### CANADIAN WOMEN PAINTERS

Perhaps the women painters will regard it as [a compliment if they are considered in an exclusive chapter. Because in the first place, the Royal Canadian Academy, although it did admit one woman, Mrs. Charlotte M. B. Schreiber, as described in Chapter III, into full membership, does not permit women nowadays to get beyond associate standing. That attitude, which is not tolerated by the Ontario Society of Artists, which gives women equal footing with men, is open to criticism, for it puts a premium on sex and at once subjects women to a handicap. It was not the case, however, with Mrs. Schreiber, who came to Canada from England and was chosen as one of the charter members of the Royal Canadian Academy. She had studied in London and had illustrated Chaucer's "Red Cross Knight" and Mrs. Browning's "Rhyme of the Duchess May". After living in Canada for some time she returned to England and withdrew from membership in the Academy. At that time there were but very few professional women painters, and therefore we have to look forward several decades in order to discover women painters of distinctive merit. One of these is Laura Muntz (Mrs. Lyall).

The artistic career of Laura Muntz is a good refutation of the popular fallacy that to succeed in any art one must begin its study early in life. It is, on the other hand, a verification of the axiom that every person who responds to natural impulses discovers ahead of him a well-defined

course. However that may be, Miss Muntz had reached the mature age of twenty-five years before she broke the ties that bound her to the farm and set out to enter a new sphere of life in the city. With an unabating desire to give expression in colour and line, this zealous young woman faced what in most instances would be regarded as immovable obstacles. She undertook to find her own way, and that she found it should ever stand to her as an inexhaustible credit.

Miss Muntz's studies in painting began in Canada, but she soon found her way abroad, observing and painting in France, Holland, and Italy. Examples of her work were admitted five times to the Salon at Paris, and she received honourable mention there. She went through the Colarossi Academy in the same city and won two medals for drawing. While still studying at Paris, an interior which was bought by an English collector was reproduced in *L'Illustration*.

After returning to Canada from abroad, Miss Muntz took a studio in Toronto, and there she painted and taught for several years. Her artistic experiences in that city were not very satisfactory to one of her expansive temperament, so she went to Montreal, but some years later, having married, she returned to live with her husband in Toronto.

Miss Muntz's work is unusually dramatic, yet her results are achieved without trace of effort or affectation. She has an admirable sense of contrast, both in colour and theme, and it is an exceptional thing for her not to present an antithesis to the chief motive. We observe this, for instance, in *The Daffodil*, which at first blush is simply a portrait study of a young woman—a fine symphony of colours, a satisfactory composition, with a brisk virile treatment. But it is something more; and, apart altogether from the flower and the flesh and the environment, we feel a heart beating and realise that here is a personality which, even though so young and innocent, has experienced some of the inevitable pathos of humanity.





## THE TIFF

(In the Collection of the Ontario Government)

*By Florence Carlyle*



THE DAFFODIL  
(In the National Gallery of Canada)

*By Laura Muntz, A.R.C.A.*



Laura Muntz won a silver medal at the Pan-American Exhibition and a bronze medal at the Louisiana Purchase Exhibition.

Akin to Laura Muntz in art was Florence Carlyle, A.R.C.A., who was born at Galt, Ontario, in 1864 and died abroad in 1923. Miss Carlyle studied at the Julian Academy at Paris under Tony Robert-Fleury, Lefebvre and Bouguereau. She won a silver medal at the Chicago World's Fair and honourable mention at the Pan-American Exhibition. She also excelled in figure painting and portraiture. Her work was remarkable for its full, free line and harmonious colour. She had a fine sense of rhythm, and in this respect her work was much above the average. A year after her death a very fine exhibition of her paintings was held in Toronto. Not long before she died, thoughts of early days in Paris drew her back again to that city, and she wrote: "It was delightful. My first visit since the wonderful old days of thirty years ago. The experience was beautiful, but it was also sad. It is not always wise to re-visit the haunts that have been the source of great youthful happiness. The door of that charmed life was so near, and yet it eluded me. Step by step I found my way to the old studio in the Latin Quarter, asked if my old master was still alive, and was told that he was at that very moment inside. I opened his door and went in. He lifted his head, looked at me and held out his arms. 'Meess Carlyle' he cried, and I found myself clinging to him, and both of us were crying. All the old haunts were like dreams."

Miss Sydney Strickland Tully is another of the earlier women painters. She studied first in the Ontario School of Art, Toronto, under William Cruikshank. In 1884 she went to London, England, to pursue her studies, entering the Slade School of Art, where she worked for two years under Legros and R. Stuart Poole. In 1886 she went to Paris and worked for two years under Benjamin Constant, exhibiting in the salon of 1888.

On her return to Toronto in 1888 she opened a studio, and among her first work in a professional way was a portrait of Prof. Goldwin Smith. This portrait now hangs in Cornell University. She also opened a studio for pupils on the system of the Parisian *atelier*. Animated by a progressive spirit, Miss Tully returned from time to time to Paris and London, and took up her studies in the studios and in open-air classes, working under Gustave Courtois and Tony Robert-Fleury at Paris, and C. Lazar in England, and W. M. Chase in his Long Island School, these different periods being respectively 1890 in Paris, 1893 in England, and 1895 in London, where she had a studio and painted some portraits. At this time she was elected a member of the 91 Club and exhibited in the exhibition of the Club that year. She was again abroad in 1906 to 1908, and worked in Holland and in the Island of Jersey. At the St. Louis Exposition she received a medal for her picture *The Twilight of Life*, and this picture, with the medal, she left in her will to the Art Museum of Toronto. Her work shows great breadth of artistic inclination and observation, comprising as it does a very extended study of phases of landscape, landscape with figures, interiors with figures, figures and portraits, decorative studies and designs of various sorts, and some efforts in modelling medallions.

Almost contemporaneous with Miss Tully was Mrs. Mary Hiester Reid, A.R.C.A. (Mrs. George A. Reid), who was born in Pennsylvania in 1854 and died in Toronto in 1921. The year following her death a memorial exhibition of her work was held at the Art Gallery of Toronto. This exhibition was notable in as much as it was the first of its kind to be given in that gallery; that is, it was the first to be composed exclusively of the work of one woman. It was notable also for its display of high quality and wide range of artistic power and talent. It showed that Mrs. Reid had been a painter of much variety, in subject as well as



## AFTER SUNSET

*By Mary H. Reid*



## THE SETTLE

*By Mary H. Reid*



treatment. Beginning as a painter of flowers and still-life, she achieved success also in landscapes, gardens, interiors, mural decoration and some figure work. And, as the 300 examples of her art gave evidence, she had undergone a gradual broadening and maturing of style, which could be observed, however, only on close scrutiny.

Mrs. Reid began her studies in art at the School of Design for Women in Philadelphia, but soon found her way to the Philadelphia Academy of Fine Arts. There she studied for three years before her marriage to G. A. Reid, who was also a student at the Academy. Then, before settling in Toronto with her husband, the two travelled in England, France, Spain, and Italy for the purpose of obtaining a comprehensive knowledge of art. This trip was succeeded by others in 1889, 1896, 1902, and 1910. In 1887 Mrs. Reid was elected a member of the Ontario Society of Artists and soon thereafter she became an associate member of the Royal Canadian Academy. From 1903 to 1917 she and her husband passed the summer months in the Catskill Mountains, where they had a cottage and were members of the Onteora Club, an artistic and literary community.

Mrs. Elizabeth McGillivray Knowles, A.R.C.A., who, with her husband, was for many years prominent in the artistic life of Toronto, has displayed a real gift for landscapes in miniature and for clever little pictures of domestic animals, especially fowl. She has a deft way of handling these subjects and with them she has gained a wide reputation. Together with her husband she has painted in many parts of Canada; and these two, wherever they have gone, have entered whole-heartedly into artistic and social life.

Emily Coonan, notwithstanding her training under William Brymner at Montreal, is yet another woman painter who has departed widely from academic lines. Nevertheless there is a charm about her work, naïve and under-drawn as it may appear to be, that cannot be ignored. One thing,

her art is unlike anyone else's, and in these days that is enough to give her distinction. She is represented in the National Gallery of Canada by two paintings, *The Green Balloon* and *Ponte Vecchio, Florence*.

Henrietta Shore possesses a keen artistic insight, which causes her to be analytical, introspective and daring. From commonplace subjects, portraits and figure studies, all of which she has executed with force and originality, she has gone into mysterious, symbolical realms, where it is difficult for the average mind to follow.

Kathleen Munn is one of the ablest of the younger women painters and one of the most advanced. Perhaps she is too far advanced for the average conception, for some of her best work is in danger of being misunderstood. She strives for light and the play of highlights, and is a colourist of courage and discernment.

Dorothy Stevens is an unusually spirited and virile artist. From pen-and-ink drawings, crayons, and etchings to life-size portraits in oil she moves with ease and mastery of each medium. While it was in etching that she earned her reputation as artist, she has shown much greater power as a portraitist in oil. Early in her career she took a course in study and travel abroad, and later she won the travelling scholarship awarded by the Royal Canadian Academy. She is a member of the Chicago Society of Etchers, and has exhibited with the New England Art Club and at the Paris Salon. At the Slade Art School in London she won two prizes for drawing and three for painting.

Mary Evelyn Wrinch, A.R.C.A., was born at Kirby-le-Soken, England, in 1878, and at the age of seven came to Canada, where her family settled on a farm near Bronte, Ontario. Her education was received partly in England, she having returned for a period, and at the Bishop Strachan School; and, showing an early predilection for an art career, she first entered G. A. Reid's studio in 1893, and afterwards





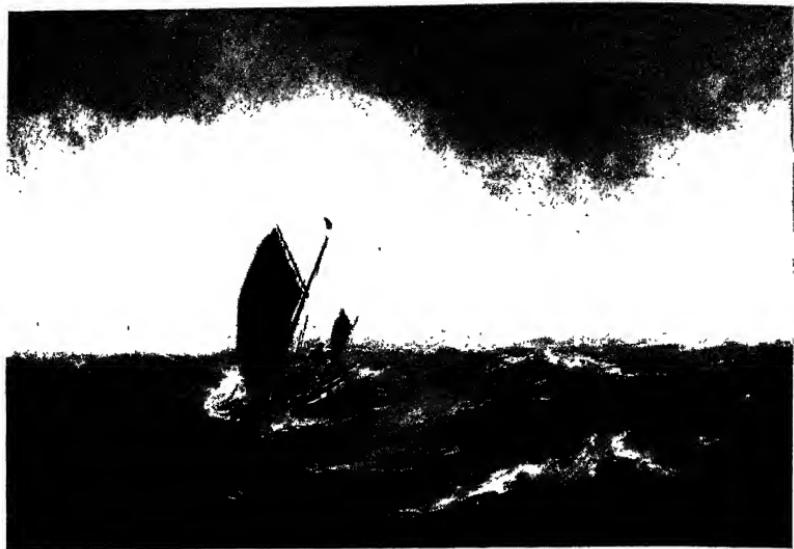
AFTER SNOWFALL

*By Mary E. Wrinch, A.R.C.A.*

BATHERS, CUBA

By W. H. Clapp, A.R.C.A.





### MAKING FOR PORT

*By W. St. Thomas Smith, A.R.C.A.*



### A TRIO

*By Arthur Crisp, A.N.A.*



SNOWY DAY

*By H. Mabel May*



SPRING FLOOD, THE GATINEAU



## PASTURE

*By Fred S. Haines, A.R.C.A.*



## QUEBEC PASTURE, NOVEMBER

*By Herbert S. Palmer, A.R.C.A.*



## MacGREGOR BAY, GEORGIAN BAY

*By Arthur Lismer, A.R.C.A.*



## WASHING

*By Sydney Strickland Tully, A.R.C.A.*



K. M. Morris.

## AFTER GRAND MASS, BERTHIER-EN-HAUT

*By K. M. Morris*



CLEARING



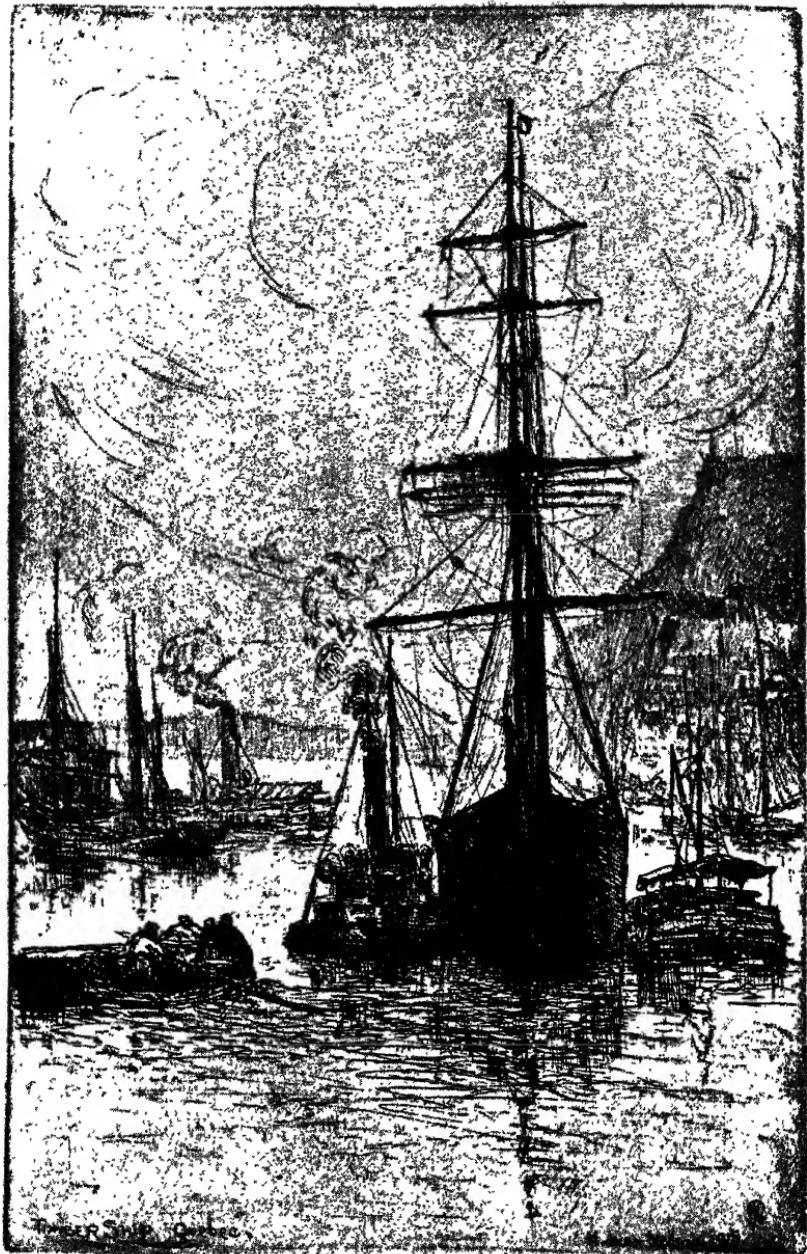
EARLY SPRING IN PICARDY

*By Berthe Des Clayes*



REMOUNTS

*By Alice Des Clayes*



TIMBER SHIP AT QUEBEC

TIMBER SHIP AT QUEBEC

(An Etching)

By H. Ivan Neilson

continued her studies at the Ontario School of Art. This training was supplemented by a period of work in London at the Grosvenor Art School under Walter Donne and in New York at the Art Students' League.

Miss Wrinch developed a pronounced interest in miniature painting and made a special study of that branch. She has painted a number of portraits in miniature distinguished together for breadth of treatment and delicacy of finish, and has exhibited in the exhibitions of the Society of Miniaturists of New York. While her miniature painting has been carried on throughout her career, it has been only a small part of her work, and she has regularly shown pictures in all the exhibitions which have ranged through a variety of subjects,—figures, portraits, landscape, flowers, still-life and interiors, showing a boldness of execution in full contrast from her work in miniature painting, but with the same truth and breadth of treatment.

Miss Wrinch became a member of the Ontario Society of Artists in 1901, and in 1918 was elected an associate member of the Royal Canadian Academy. She has the honour of being the first woman officer of one of the established art societies of Canada, being made vice-president of the Ontario Society of Artists in 1924.

Miss Wrinch, as art director at the Bishop Strachan and other schools, has given much time to teaching art. This side of her work, combined with her general breadth of outlook, has led her to take interest in design and applied art, and to do a considerable amount of practical work in this direction.

Miss Wrinch became the wife of G. A. Reid in 1923, but continues her work as an artist under her own name. She is represented by works in the Toronto Art Gallery, and the National Gallery of Canada.

Some years ago there came from Aberdeen to Canada three sisters, Berthe, Gertrude, and Alice Des Clayes, all artists. Berthe is a landscapist, Gertrude a portraitist, and

Alice a painter of animals, especially horses. All three settled in Montreal, and there for years their work has been regarded with much favour.

Other women painters of acknowledged ability are Mabel H. May, Lorna Fyfe Reid, Estelle M. Kerr, Gertrude Spurr Cutts, Eva Brook Donly, Marion Long, Mary Riter Hamilton, Kathleen M. Morris, Regina Seiden, Henrietta Ford, Clara S. Hagarty, Thérèse Lessore, Marjorie E. Gass, Mary Bell Eastlake, Maud MacLaren, Mary Grant, Helen Mason Davidson, Marjorie Sankey, Mrs. J. E. Elliott, Alberta Cleland, Mrs. Mary Dignum, and Minnie Kallmeyer.



## A PORTRAIT

*By Gertrude Des Clayes*



## CHAPTER XXIII

### OTHERS OF IMPORTANCE

Throughout Canada there are many excellent artists who because of circumstances cannot be treated at length. Take, for instance, W. H. Clapp, A.R.C.A., of Montreal, and Arthur Crisp, of New York. Both these artists are native Canadians. Clapp was born at Montreal, and there he studied under William Brymner and later at Paris. He paints the figure well and has a loose vibrating technique. Crisp is more of a decorative painter, and he is but another of the students of the Hamilton Art School who have won distinction abroad. He has a very fine sense of decoration, but, with the exception of some panels for the Parliament Buildings at Ottawa, his work has been done mostly outside Canada. He was one of the latest members of the Canadian Art Club.

Then there are such very fine painters as Percy Woodcock, R.C.A., William Hope, R.C.A., J. Y. Johnstone, A.R.C.A., Manly MacDonald, A.R.C.A.; Charles W. Simpson, R.C.A., John Hammond, R.C.A., Allan Edson, R.C.A., Ernest G. Fosbery, A.R.C.A., Gyrth Russell, who besides being an able painter is an etcher with an international reputation; A. J. Casson, a young artist of exceptional promise; J. Hubert Beynon, a landscapist of uncommon knowledge and skill; Kenneth G. Forbes, Alfred E. Mickle, Thomas G. Green, Thomas W. Mitchell, A. H. Robson, Stanley G. Moyer, Gordon E. Payne, J. E. Sampson, A. M. Wickson, and Paul Alfred.

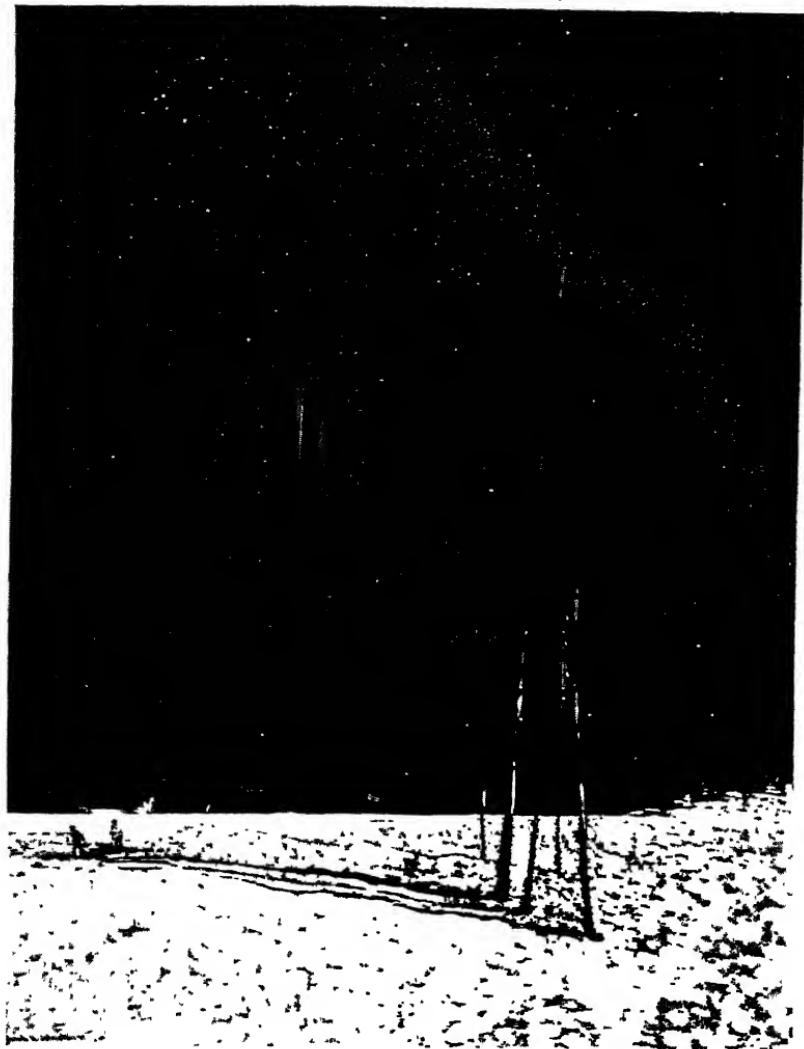
Frederick S. Haines, A.R.C.A., has been conspicuous as a figure painter, especially of animals. He has given much attention to Ontario pastoral subjects, and these he has rendered with charm and idealization, especially in the form of colour etchings. His draughtsmanship is of a high order, which is due in part no doubt to the rigid training he received from G. A. Reid and William Cruikshank.

Herbert S. Palmer, A.R.C.A., is still another painter of imposing Ontario landscapes, mostly with cattle or sheep. These animals he draws with rare skill, and in painting he displays unusual technical knowledge. On occasion he uses the crayon and the pastel with skill and discernment. For



THE PLOWMAN

From the wood-cut by F. S. Haines, A.R.C.A.



NORTHERN NIGHT  
(In the National Gallery of Canada)

*By Frank H. Johnston, A.R.C.A.*





#### GATINEAU POINT

From the Etching by Ernest G. Fosbery, A.R.C.A., in the National Gallery of Canada

many years in Toronto, where he was born, he has taken a prominent part in almost everything pertaining to the graphic arts.

Robert S. Holmes, R.C.A., who is widely known as a painter of flowers in their natural setting, is master in the departments of design and art history in the Ontario College of Art. He has lectured with fine effect on classic art, has been president of the Ontario Society of Artists and an active figure generally in all art affairs in Toronto.

André Lapine, A.R.C.A., is an unusually well-equipped artist. While he can paint in oils with expert knowledge

and subtle feeling, he has been able to depict with great force and spirit unusually large outdoor subjects, with figures, using water-colour as the medium. One of these paintings is in the National Gallery at Ottawa, and another in the municipal collection at Saskatoon. He also uses pastel with astonishing mastery. In Toronto, where he lives, he has endeavoured to associate art with everyday life.

The work of other able artists in Canada comes rushing into one's memory, especially of W. J. Phillips, a colour etcher of unusual charm; Arthur D. Rozaire, A.R.C.A., John S. Gordon, F. H. Brigden, R. S. Hewton, Peter C. Sheppard, J. Colin Forbes, and Hal Ross Perrigard.



THE JACK PINE  
(In the National Gallery of Canada)

*By Tom Thomson*



## CHAPTER XXIV

### TOM THOMSON AND THE GROUP OF SEVEN

The name "Algonquin Park", as it was associated with the group of painters in Toronto who were making a concerted effort to interpret wild Canadian scenery, meant broadly any portion of the wilds of Northern Ontario, where one finds rarefied atmosphere, spruce, pine, small rivers and lakes, startling colours, and, in winter, an abundance of snow.

Perhaps the first one to paint in Algonquin Park was D. F. Thomson, a penman and water-colourist of unusual natural ability, but no relation to the later and more famous Tom Thomson. Still, the first painter to seriously and consistently paint this Northern country was J. W. Beatty. Then followed A. Y. Jackson.

We recall the enthusiasm with which the younger artists looked at Jackson's Venetian sketches on his return from Europe a few years previously, and that enthusiasm was increased with the first exhibition of his Northern essays, for these were painted with broad, flat strokes, in almost prismatic colours. Here was something that had the semblance of newness, and there was, naturally enough, an eager response.

The response was keenest among members of the Arts and Letters Club of Toronto, an organization that had come into existence a year or two later than the Canadian Art Club. Its membership is composed of painters, writers, musicians, sculptors, architects, decorators, with a provision for a non-professional membership of twenty-five per cent. of the whole. There was in the country no similar organization, except the



WINTER IN THE CITY

From the Drawing by Lawren Harris in the National Gallery of Canada

Pen and Pencil Club of Montreal, which was restricted to a small and select group.

A few years later the Arts Club of Montreal and the Arts and Letters Club of Ottawa were organized. The Arts and Letters Club of Toronto grew rapidly in membership and influence, and as a result of daily luncheons and monthly general meetings, helped by occasional exhibitions of work by painter members, a consensus of opinion was established.

This consensus did not embrace the whole club, but was confined to a number of enthusiasts who favoured with considerable weight the work of the Algonquin Park Group. Exhibitions by some of the exponents of this work were held, and in one or two instances the pictures were re-exhibited at the Arts Club of Montreal.

The artistic importance of this group was enhanced greatly and suddenly by the discovery of Tom Thomson, an



PINES, KEMPENFELT BAY

(In the National Gallery of Canada)

*By Lawren Harris*

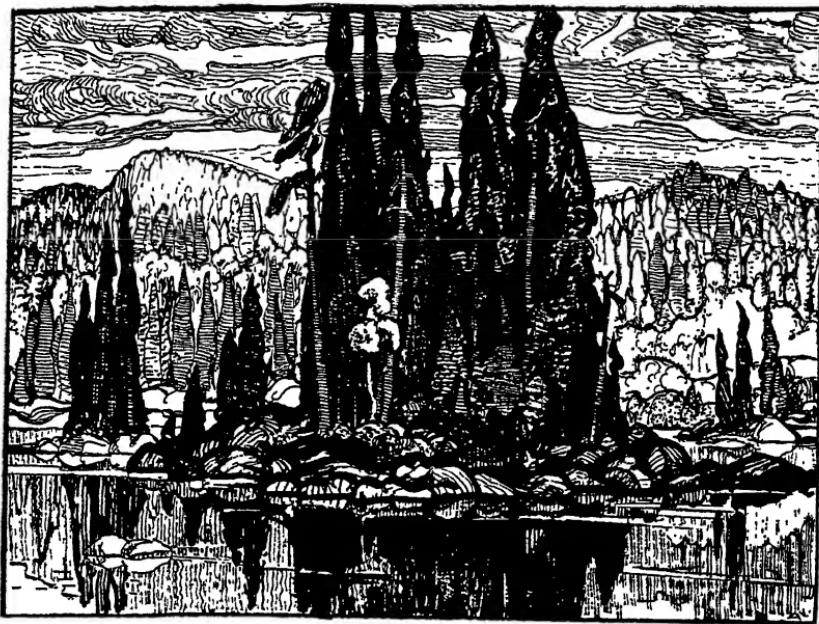


obscure young painter who was developing his artistic talent in his own way, and whose immediate success could be attributed in no small degree to the encouragement given by an enthusiastic admirer, Dr. James MacCallum.

Thomson had had no regular or systematic training, but he seems to have possessed naturally an extraordinarily keen sense of artistic values both as to line and colour. Colour in abundance and in all degrees he found in northern portions of Ontario, and there during summer time, for a number of years, he revealed the beauty and imposing grandeur of the scenery. His series of sketches of that part of the country for brilliance of colour and free, dashing treatment are seldom equalled. And quite apart from colour and technique, Thomson's pictures, unlike thousands of landscape paintings that are seen every day, are pictures that might not be painted in any other place in the world. And here, indeed, is one painter, then almost unknown, who by his own work has set aside and forever disproved the assertion that Canadian scenery is not suitable for artistic painting. This assertion already had been disproved by other Canadian painters. But in some instances the subjects of the paintings by these other artists had the flavour of an older world. Thomson's, on the other hand, reveal a new land, primeval, virgin. This land might not be duplicated elsewhere, even if it never had been duplicated, any more than Thomson himself, in revealing its transcendent beauties, seems never to repeat any one of his scores of former revelations.

Other artists soon followed in the wake of the Algonquin Park Group, until at length the exhibitions of the Academy and the Ontario Society, in particular, fairly shimmered with the warmth of the colour displayed. A stirring of interest was felt on all hands, and one surveyed each succeeding exhibition with the reasonable hope of seeing amazing, even startling, departures from so-called academic lines.





ISLAND OF SPRUCE

From the Drawing by Arthur Lismer, A.R.C.A. in the National Gallery of Canada

suspects in his work an effort at satire, for he can paint, and has painted, common scenes as common people see them and with great power and knowledge. But he can go also, and he persists in going, much beyond the scope of the common eye, painting weird, even fantastic, scenery that he alone has seen but that many others might like to see.

The group of Seven was greatly strengthened also from its beginning by A. Y. Jackson, R.C.A., an out-and-out landscapist and a seeker after sheer beauty. Jackson was born in Montreal. Perhaps for that reason he has shown a fondness for the landscape of Quebec equal to his fondness for that of Northern Ontario. He paints with much freedom and luscious colouring, and it is noteworthy that one of his paintings, which hung in the Canadian Art Exhibit at Wembley, was bought for the Tate Gallery of London.

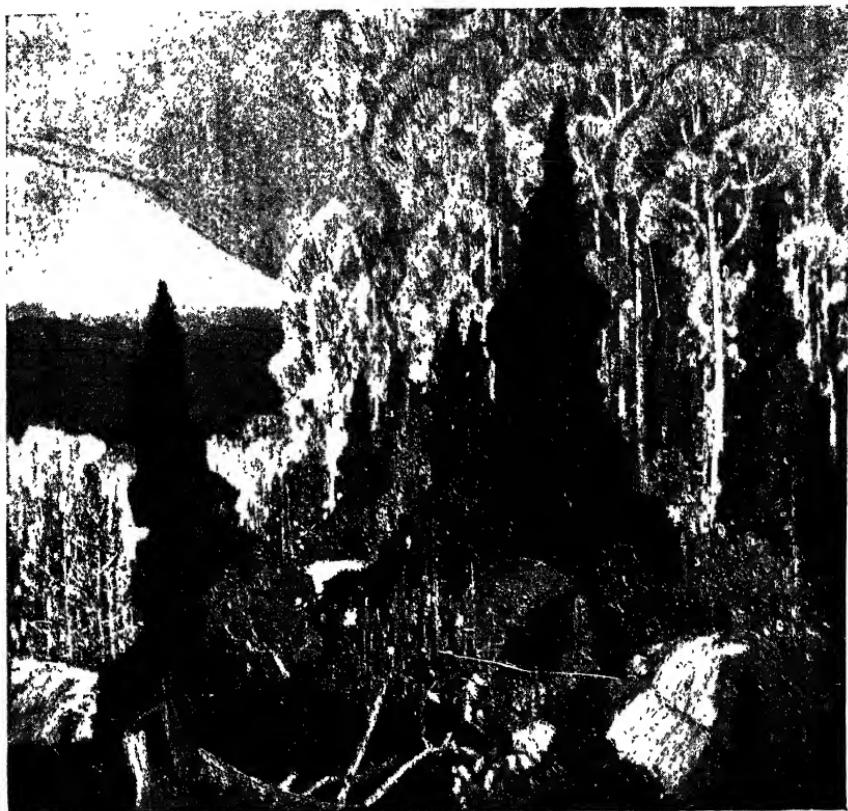
Jackson is therefore the second Canadian to receive that honour, J. W. Morrice being the first.

One thing is sure, there is nothing commonplace in Jackson's art, although one has to confess that in the work of the Group of Seven there appears to be a common direction. That, however, is to be expected, and quite properly, although it cannot be said that all the members display equal skill and discernment. But what they do display is an absolute departure from the art of the so-called academicians, of the realists and of all those who paint things as they commonly are seen. This was evident in their latest exhibition (1925), which, if different at all, was not so much as previously a departure from beaten paths. To this exhibition they invited work by Albert H. Robinson, of Montreal, whose style seems to be in fashion with their own.

Robinson was born at Hamilton, Ontario, and he first studied art there under John S. Gordon. Then he went abroad, and after studying at the Julian Academy at Paris he returned to his native city and taught in the Hamilton Art School. Later he moved to Montreal, and in 1921 was elected a member of the Royal Canadian Academy of Arts. He has an open, free technique, an exquisite sense of tonal values, and a very fine feeling for decorative effects.

Franklin Carmichael is one of the three native Canadians in the Group, having been born in Toronto. He paints with loose technique and abundance of colour, and in much of his work one finds the decorative motive predominating. Decoration, however, is one of the impressive features of the Group of Seven.

This development of the decorative idea in art, or perhaps more properly the study of design, has left its mark on the work of J. E. H. MacDonald, A.R.C.A., especially on his landscapes. That result might be suspected, for MacDonald is regarded as one of the finest designers on this continent. Although he was born in England, he came to Canada when



## AN AUTUMN HILLSIDE

*By Franklin Carmichael*





THE ASCENT  
From the Drawing by J. E. H. MacDonald, A.R.C.A.

quite young, and received his elementary training at the Ontario College of Art. He is an all-round craftsman as well as painter, and is acknowledged to be a source of strength to the Group, especially in view of his wide range of accomplishments.

F. Horsman Varley, also from England, was one of the four Canadian painters chosen for art work at the Front.

Since returning from the war, he has devoted much of his time to portrait work. He also is a clever black-and-white artist, but his exhibited work is almost entirely in oil and on a large scale.

Arthur Lismer is vice-principal of the Ontario College of Art. He came to Canada a few years ago, and during the time of the Great War he did work, mostly at Halifax, for the Canadian War Memorials. He has a genius for black-and-white drawing and rare ability as a caricaturist.

The Group of Seven in their general departure seem to be not alone, for over the world one finds similar tendencies and a similar direction. It is but the eternal battle between art and craftsmanship—the Holbeins, the Alma Tademas, the Meissonniers and the Lady Butlers against the Manets, the Monets, the Gaugins, the Roerichs and the Vodkins. Nevertheless the Group has its place. Just whether it has accomplished the extraordinary feat of establishing a school of art in Canada, any more than has the Montreal Group, which seems to be a less definite association, remains to be seen. In any case it, in its turn, has caused a quickening of interest in art, and that is the very thing that someone or somebody will have to be doing all the time.

It is hard to forget the universality of art. We know, of course, that new points of view are being established, that new influences are arising in Canada, as elsewhere, and that new ideas are being let in from abroad. It should be observed also that many of the lasting impressions on art in Canada have been made by artists who came from the United States, Great Britain or Europe. Even in the Group of Seven we find three who were born in Great Britain. Of these three two received their training in art in England and have been in Canada but a spell, while the third was a youth ere he left his native land.

But notwithstanding the hard ways set by the Seven for us to follow, it should not be difficult to convince the open



## THE SOLEMN LAND

(In the National Gallery of Canada)

*By J. E. H. MacDonald, A.R.C.A.*



mind that on the whole their work is dynamic and that the arts, especially the pictorial and plastic arts, in Canada are dignified and oftentimes masterly. Here and there, one is tempted to perceive, a national note is struck, a sounding of the buoyant, eager, defiant spirit of the nation, the spirit that Lampman suggests in his line,

"Yet they quail not."

But in the general clash it is difficult to discriminate. Later on, in the clear though subdued light of the afterglow, that note and that spirit may be estimated at their true value. Meantime we can only wonder whether they may yet resound, and still resound, until they can be recognized and accepted as veritable interpretations of national characteristics.







A STREAM IN WINTER

*By A. Suzor-Coté, R.C.A.*

## BIOGRAPHICAL NOTES

(Taken mostly from the Catalogue of the National Gallery of Canada for 1924)

### AHRENS, CARL H.

Born at Winfield, Ontario, Canada. Studied under William Chase in New York, and also with George Inness.

### ALFRED, PAUL

Born at Hanley in Staffordshire, England, coming to Canada in 1906. Studied in Canada and in England. Elected a member of the O.S.A., 1924.

### ALLWARD, WALTER S., R.C.A.

Born at Toronto, Canada. Self-taught. Sculptor of many important monuments and memorials in Canada, including the South African War Memorial, Toronto, the Graham Bell Memorial, Brantford, and the Baldwin Lafontaine Memorial, Ottawa. Awarded the commission for the Canadian War Memorial on Vimy Ridge. Elected A.R.C.A., 1903, and R.C.A., 1914.

### ATKINSON, WILLIAM E., A.R.C.A.

Born at Toronto, Canada. Studied first at the Ontario School of Art under J. A. Fraser, R.C.A., and Robert Harris, R.C.A., continued at the Pennsylvania Academy at Philadelphia under Thomas Eakins, and afterwards in Paris at the Julian Academy under Bouguereau and Ferrier, and also at the Academy Delance; elected A.R.C.A., 1897.

### BARNES, WILFRED M., A.R.C.A.

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and Maurice Cullen, R.C.A.; also under William M. Chase, and at the Art Students' League, New York. Elected A.R.C.A., 1920.

### BARNESLEY, JAMES MACDONALD

Born at Toronto, Canada. Studied at Washington University Art School, at St. Louis under Halsey C. Ives and Carl Gutherz, and in Paris under De Villefroy, Baron de Torran, and Louis Leloir. Elected a member of the Société des Amis des Arts, Dept. de Seine et Oise; a member of the Ramblers Club, New York, 1885; a member of the Art Guild of St. Louis; and was one of the organisers of the New York Water Colour Society. Exhibited in the Paris Salon, 1882-7; and was awarded a gold medal at the St. Louis Art School and Honourable Mention and silver medals at Versailles.

### BEATTY, JOHN WILLIAM, R.C.A.

Born at Toronto, Canada. Studied first in Toronto, and later at the Julian Academy in Paris under Jean-Paul Laurens and Benjamin Constant. Elected A.R.C.A. 1903 and R.C.A. 1913. Served as an official artist for the Canadian War Memorials, 1917.

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R.C.A. is an abbreviation of Royal Canadian Academy; A.R.C.A., of associate of same; O.S.A., of Ontario Society of Artists.

## BELL-SMITH, FREDERICK M., 1846-1923

Born in London, England, the son of John Bell-Smith, artist. Came to Canada in 1867. Studied in London and then in Paris under Courtois, Dupain, Alexander Harrison and others. Foundation member of the Society of Canadian Artists, 1867; member of the O.S.A., 1872, and President (1905-1908). Elected A.R.C.A., 1880, and R.C.A., 1886; member of the R.B.C., 1908. Awarded a gold medal at Halifax, 1881, and prizes for water-colours at the Montreal Art Association, 1892 and 1909.

## BELL-SMITH, JOHN, 1810-1883

Born in London, England. Came to Canada with his family in 1876 and lived in Montreal, Hamilton, and finally in Toronto. Before he left England he was for seventeen years Secretary and Trustee of the Institute of Fine Arts, London.

## BEYNON, JOHN

Born at Minnedosa, Manitoba, Canada. Studied under William Cruikshank, R.C.A., in Toronto, and at the Art Students' League in New York.

## BOULTON, MURIEL C. W.

Born at Charlottetown, Prince Edward Island, Canada. Studied at Bushey, England, under Sir Hubert von Herkomer, R.A., and in Paris at the Academy Colarossi under Renard and Krolig.

## BOURASSA, NAPOLEON, 1827-1916

Born at L'Acadie, Quebec, Canada. Studied art with Théophile Hamel; afterwards spent three years in Florence and Rome studying and closely following the style of Overbeck. Executed mural decorations in the Nazareth Asylum, Montreal, and in the Church of Notre Dame de Lourdes, Montreal. Elected a charter member of the R.C.A., 1880, and was for many years Vice-President.

## BRIGDEN, FREDERICK H.

Born in London, England. Came to Canada in 1873. Studied at the Ontario School of Art under William Cruikshank, R.C.A., and G. A. Reid, R.C.A. Elected a member of the O.S.A., 1898, and Vice-President, 1913. Awarded a bronze medal for water-colours at the Pan-American Exhibition, Buffalo, in 1901.

## BRITTON, HARRY, A.R.C.A.

Born at Cambridge, England. Studied in Toronto under F. McGillivray Knowles, R.C.A., and at Heatherley's, and the London Art School in England. Elected A.R.C.A., 1907.

## BROWN, ARTHUR WILLIAM

Contemporary Canadian illustrator. Studied at the Hamilton Art School and in New York. Has illustrated mostly for United States publications.

## BROWNE, J. ARCHIBALD, R.C.A.

Born at Liverpool, England. Practically self-taught in art. Came to Canada in 1888. Elected A.R.C.A., 1898, and R.C.A., 1919.

## BROWNELL, FRANKLIN

Born at New Bedford, Mass., U.S.A. Studied first at the Boston Museum of Fine Arts, under T. W. Irving, and later at the Julian Academy in Paris, under Tony Robert-Fleury and W. A. Bouguereau; studied also under Leon Bonnat. Came to Canada in 1886 as headmaster of the Ottawa Art School. Awarded a bronze medal at the Paris Exhibition of 1900. Elected R.C.A., 1895. Retired in 1916.

## BRUCE, WILLIAM BLAIR, 1859-1906

Born at Hamilton, Ontario, Canada. First studied at the Hamilton Art School, and worked at mechanical drawing; then for a time devoted himself to the study of architecture, which, however, he ultimately abandoned for the more congenial work of painting. Entering the Julian Academy in Paris in 1881, he worked under Bouguereau and Tony Robert-Fleury.

## BRYMNER, WILLIAM, C.M.G.,

Born at Greenock, Scotland. Studied at the Julian Academy in Paris under Bouguereau and Tony Robert-Fleury, and also with Carolus Duran. Headmaster of the Montreal Art Association Schools for many years. Awarded a gold medal at the Pan-American Exhibition, Buffalo, 1901, and a silver medal at the Louisiana Purchase Exhibition at St. Louis in 1904.

## BURGOYNE, ST. GEORGE

Born in England. Came to Canada at an early age and settled in Montreal. Self-taught in art. Is also a journalist.

## CARLYLE, FLORENCE, 1864-1923

Born at Galt, Ontario, Canada. Studied at the Julian Academy in Paris under Tony Robert-Fleury, Lefebvre and Bouguereau. Awarded a silver medal at the Chicago Exhibition, 1893, and Hon. Mention at the Pan-American Exhibition of 1901. Exhibited in the Paris Salon and Royal Academy, London. Elected A.R.C.A. and a member of the O.S.A., 1896.

## CARMICHAEL, FRANKLIN

Born at Orillia, Ontario. Studied at L'Academie Royale des Beaux-Arts, Antwerp, and the Ontario College of Art, Toronto. Elected a member of the O.S.A., 1917.

## CARON, PAUL

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and under Maurice Cullen, R.C.A.

## CASSON, ALFRED JOSEPH

Born at Toronto, Canada. Studied under Harry Britton, A.R.C.A. Member of the Ontario Society of Artists and of the Society of Canadian Painter-Etchers.

## CHALLENER, FREDERICK S., R.C.A.

Born at Whetstone, England. Came to Canada in 1883. Studied at the Ontario School of Art, Toronto, and under G. A. Reid, R.C.A. Elected a member of the O.S.A., 1890; A.R.C.A., 1890; and R.C.A., 1900. Awarded a bronze medal at the Pan-American Exhibition, Buffalo, 1901, and at the Louisiana Purchase Exhibition, St. Louis, 1904.

## CHAVIGNAUD, GEORGE

Born in Brittany, France. Came to Canada in 1884 and settled in Toronto. Studied in Paris; also in Brussels under Professor Isidore Verheyden; and at Antwerp under Jacob Smets.

## CLAPP, WILLIAM HENRY

Born at Montreal, Canada. Studied first at the Montreal Art Association under William Brymner, R.C.A.; then went to Paris and Madrid, where he studied under Jean-Paul Laurens, Lucien Simon, Ernest Laurent, Laparra and Tony Robert-Fleury. Awarded the Jessie Dow prize, Montreal Art Association, 1908.

## THE FINE ARTS IN CANADA

## CLELAND, MARY ALBERTA

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A.

## COBURN, FREDERICK SIMPSON, A.R.C.A.

Born at Upper Melbourne, Quebec, Canada. First studied at Montreal; then in New York under Carl Hecker; in Berlin, in Paris, under Gérôme; in London at the Slade School of Art under Henry Tonks, and in Antwerp under de Vriendt. Elected A.R.C.A., 1920.

## COLLINGS, CHARLES JOHN

Born in Devonshire, England. Exhibited first at the Royal Academy in 1887 and at the International Society in 1898. Came to Canada and has lived for a number of years in British Columbia.

## COONAN, EMILY

Born at Montreal, Canada. Studied under William Brymner, R.C.A., at the Art Association of Montreal.

## CRESSWELL, WILLIAM N., 1822-1888

Born in Devonshire, England. Studied with W. E. Cook, R.A., and Clarkson Stanfield. Elected charter member of the O.S.A., 1872, and of the R.C.A., 1880. Died at Seaford, Huron County, Ontario.

## CRISP, ARTHUR, A.N.A.

Born at Hamilton, Ontario, Canada, and studied there under J. S. Gordon; also studied at the Art Students League, New York, under F. V. DuMond and others. Elected A.N.A., 1920, Vice-President of the National Society of Mural Painters, 1918-1920; of the Architectural League, N.Y., 1918-1920; and the Art Students' League, N.Y., 1904-1905. Member of the American Water-Colour Society; the New York Water-colour Club; and the Allied Artists of America. Awarded Collaborative prize, Architectural League of New York, 1914; first Hallgarten prize, N.A.D., 1916; bronze medal, Panama Pacific Exposition, 1915; gold medal for mural painting, Architectural League of New York. Decorated the Reading-Room of the Canadian Houses of Parliament at Ottawa.

## CRUIKSHANK, WILLIAM, 1848-1922

Born at Broughty Ferry, Scotland. Came to Canada in 1857, and settled in Toronto. Studied at the Royal Scottish Academy at Edinburgh, the Royal Academy Schools in London, and the Atelier Yvon, Paris. Elected R.C.A., 1894.

## CULLEN, MAURICE G., R.C.A.

Born at St. John's, Newfoundland. Studied in Paris from 1889-1895 under Delaunay and Roll. Elected an associate member of the Société Nationale, Paris, 1895; A.R.C.A., 1899, and R.C.A., 1907. In 1895 one of his pictures was bought by the French Government. Served as an official artist for the Canadian War Memorials, 1918.

## CUMMINS, JANE CATHERINE, 1842-1893

Born on Amherst Island, Ontario, Canada. Studied at Montreal under Otto R. Jacobi, R.C.A., and in Paris, Rome, London and Munich.

## CUTTS, GERTRUDE SPURR, A.R.C.A.

Born at Scarborough, England. Studied at the Lambeth School of Art, London, under E. H. Holder; and at the Art Students' League, New York, under F. A. Bridgman, John Carlson and Birge Harrison. Came to Canada in 1890. Elected A.R.C.A., 1895; and a member of the O.S.A., 1891.

## CUTTS, WILLIAM M., A.R.C.A.

Born at Allahabad, India. Came to Canada in 1870. Elected A.R.C.A., 1908, and is also a member of the O.S.A.

## DARLING, FRANK, 1850-1923

Born at Scarborough, Ontario. Studied in Toronto under Henry Langley, R.C.A., and in London under Sir Arthur Blomfield and George Edward Street. Awarded the King's Royal Gold Medal for Architecture, 1915. LL.D. (honoris causa) University of Toronto, 1915. Member of the Ontario Association of Architects, the Quebec Association of Architects, the Manitoba Association of Architects and the Royal Canadian Institute of Architects. Elected R.C.A., 1907.

## DAY, FORSHAW, 1837-1903

Born in London. Studied painting at the Royal Dublin Society and South Kensington Art Schools. Came to Canada in 1862. For a time taught art in Halifax, N.S., and was a draughtsman in the Government Navy Yard. Later he directed the drawing classes at the Kingston Royal Military College. A charter member of the R.C.A., 1880, and a member of the O.S.A.

## DE BELLE, CHARLES ERNEST, A.R.C.A.

Born at Budapest, Hungary. Studied in Paris and London. Came to Canada in 1912. Elected A.R.C.A., 1919.

## DELFOSSE, GEORGES

Born at St. Henri de Mascouche, Canada. Studied at Montreal under Chalbert; and in France under Bonnat and Harlamoff. Represented by seven historical paintings in St. James' Cathedral, Montreal; and by twelve historical paintings of old Montreal purchased by that city.

## DES CLAYES, ALICE, A.R.C.A.

Born at Aberdeen, Scotland. Studied at the Bushey School of Art under Lucy Kemp Welch; also at Newlyn; and at Ambleteuse under Dudley Hardy, R.I. Elected A.R.C.A., 1920.

## DES CLAYES, BERTHE

Born in Scotland. Studied at the Herkomer School of Art, in England, and also under Tony Robert-Fleury and J. Lefebvre at the Julian Academy, Paris.

## DES CLAYES, GERTRUDE

Came to Canada from Scotland. Settled in Montreal. Has painted portraits of many prominent persons, including the Duke of Connaught.

## DICK, DAVID B., R.C.A.

Born at Edinburgh, Scotland. Came to Canada in 1873 and settled at Toronto. Studied at the Edinburgh School of Design. Entered the office of W. L. Moffat, F.R.S.S.A., and afterwards that of Peddie and Kinnear, architects; elected A.R.C.A., 1880, and R.C.A., 1893. A member of the Ontario Association of Architects, and President, 1893. Now living in London.

## DONLY, EVA BROOK

Born at Simcoe, Ontario, Canada. Studied under John Ward Stimson at the School for Artist-Artisans, New York, and under José Pino at the San Carlos Academy, City of Mexico. A member of the National Arts Club, Water-Colour Club, Society of Independent Artists, and Pen and Brush Club, New York, and the Arts Club, Washington, D.C.

## GASS, MARJORIE EARLE

Born at St. John, New Brunswick. Studied at Montreal Art Association School under Wm. Brymner, R.C.A., and Maurice Cullen, R.C.A.

## GORDON, JOHN S., A.R.C.A.

Born at Brantford, Canada. Studied at the Julian Academy in Paris under Benjamin Constant and Jean-Paul Laurens. Elected a member of the O.S.A., 1899. Director of the Art Department of the Technical and Art School, Hamilton, Ontario. Elected A.R.C.A., 1923.

## GRAHAM, JAMES L., A.R.C.A.

Born at Belleville, Ontario, Canada. Studied under William Brymner, R.C.A., at the Montreal Art Association, and under Edmond Dyonnet, R.C.A., at the Government Evening Schools, Montreal. Studied also at the Slade School of Art, London, under Professors Brown and Tonks; at the Julian Academy in Paris, under Jean-Paul Laurens and in the Institut Supérieur des Beaux-Arts at Antwerp, under Julian de Vriendt. Painted and studied in England, Holland, Belgium and France for thirteen years, returning to Canada in 1910. Awarded the "Jessie Dow" prize for painting at the Montreal Art Association, 1910. Elected A.R.C.A., 1894.

## GRANT, MARY

A contemporary Canadian artist, born at Huntingdon, P.Q.

## GREENE, THOMAS G.

Born at Toronto, Canada. Studied at the Ontario School of Art under William Cruikshank, R.C.A.; in London, at the Westminster Art School under Mouat Loudan, and at the Finsbury Art School under Gilbert Bayes. Member of the Ontario Society of Artists; the Society of Graphic Art; and the Society of Painter-Enchers. Drawing Master at St. Andrew's College, Toronto; and at the Ontario Ladies' College, Whitby.

## GRIER, EDMUND WYLY, R.C.A.

Born at Melbourne, Australia. Came to Canada in 1876. Studied in London at the Slade School of Art under Professor Legros; at the Julian Academy in Paris under Bouguereau and Tony Robert-Fleury, and in Rome at the Scuola Libera. Exhibited in the Royal Academy from 1886-1895, in the National Academy of Design, New York, and at Munich, Berlin and Dusseldorf. Awarded a third-class medal at the Paris Salon, 1890; a silver medal at the Pan-American Exhibition, 1901. Elected A.R.C.A., 1893, and R.C.A., 1894. A member of the O.S.A., since 1898, and President, 1908-1913.

## GRIFFITHS, JAMES, 1825-1896

Born in England, where in the early part of his life he worked as a painter of china. Elected a member of the O.S.A., 1873, and a charter member of the R.C.A., 1880.

## GRUPPE, CHARLES PAUL

Born in Picton, Ontario, Canada. Went to live in the United States in 1870. Studied in Holland, but chiefly self-taught. Awarded gold medals at Rouen and at the Philadelphia Art Club, and silver medals at the Louisiana Purchase Exhibition, St. Louis, 1904. Member of the St. Lucas Club, Amsterdam; the Pulchri Studio, The Hague; Arti et Amicitiae, Amsterdam; American Water Colour Society; New York Water Colour Club. Represented in the library at Rouen, the collection of the Queen of Holland; St. Louis Museum; Brooklyn Museum; Maryland Institute of Baltimore; Detroit Museum; and others.

## HAINES, FREDERICK STANLEY, A.R.C.A.

Born in Meaford, Ontario. Studied at the Ontario School of Art under G. A. Reid, R.C.A., and William Cruikshank, R.C.A., and at the Ecole des Beaux-Arts, Antwerp, under de Vriendt, where he was awarded a medal for figure painting. Elected a member of the O.S.A., 1905, and President, 1924. A member of the Society of Graphic Arts, and the Society of Canadian Painter-Etchers. Elected A.R.C.A., 1919. Secretary of the Society of Canadian Painter-Etchers, Toronto, and President, the Ontario Society of Artists, 1925.

## HAHN, GUSTAV,

Born in Ruitelingen, Germany. Came to Canada in 1878 and settled in Toronto in 1888. Studied at the Stuttgart School of Art and Design. Elected A.R.C.A., 1901, and R.C.A., 1904. A member of the O.S.A., and former Vice-President.

## HAMEL, EUGENE M. J. A.,

Born at Quebec, Canada. Studied at Antwerp under Bouffaud, de Keyser, and Van Serius; at Brussels under J. Portals; at Rome under Mariani; and at Florence under Cantalamessa. Charter member of the R.C.A., 1880.

## HAMMOND, JOHN, R.C.A.

Born at Montreal, Canada. Studied in France, Holland and Italy. Elected A.R.C.A., 1890, and R.C.A., 1893. Paints mostly water-colour marines.

## HARRIS, LAWREN S.

Born at Brantford, Canada. Studied in Germany and in other European countries. Member of the O.S.A., and of the Group of Seven.

## HARRIS, ROBERT, 1849-1919

Born in the Vale of Conway, North Wales. Came to Canada with his parents, who settled at Charlottetown, Prince Edward Island. Studied in London, at the Slade School of Art under Professor Legros; in Paris under Leon Bonnat; and also in Madrid, Rome, Munich, Holland and Belgium. Charter member of the R.C.A., 1880; and President from 1893-1905; also a member and past President of the O.S.A. Created C.M.G., 1902.

## HARROD, STANLEY

Born in England. Came to Canada about 1910. Has international reputation for bookplates and etchings.

## HÉBERT, HENRI, R.C.A.

Born at Montreal. Studied at Montreal Art Association and at Paris.

## HÉBERT, LOUIS PHILIPPE, C.M.G., 1850-1917

Born at Sainte Sophie d'Halifax, Quebec. Went to Paris to study. Won a prize offered by the Dominion Government for a statue of Sir George Etienne Cartier. Elected A.R.C.A., 1880 and R.C.A., 1886.

## HEWTON, RANDOLPH S., A.R.C.A.

Born at Megantic, Quebec, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and later at the Julian Academy in Paris under Jean-Paul Laurens. Principal of the Montreal Art Association School. Elected A.R.C.A., 1921.

## HILL, GEORGE W., R.C.A.

Born at Shipton, Quebec, Canada. Studied at the Ecole Nationale des Beaux-Arts in Paris under Falguière, Chapu, Jean-Paul Laurens and Injalbert. Elected A.R.C.A., 1908, and R.C.A., 1915.

## THE FINE ARTS IN CANADA

## HOLMES, ROBERT, R.C.A.

Born at Cannington, Ontario, Canada. Studied at the Toronto Art School and the Royal College of Art in London. Elected A.R.C.A., 1909 and R.C.A., 1919. A member of the O.S.A., 1909, and President, 1919-1923. A member of the Society of Graphic Arts, Toronto, and President, 1909-1911. Master of the departments of Design and Art History at the Ontario College of Art, Toronto.

## HOPE, WILLIAM, R.C.A.

Born at Montreal, Canada. Studied in Paris. Awarded a bronze medal at the Louisiana Purchase Exhibition, 1904. Elected A.R.C.A., 1895, and R.C.A., 1902.

## HOPKINS, JOHN W., 1825-1905

Born at Liverpool, England. Came to Canada in 1852, and settled in Montreal. Elected a charter member of the R.C.A., 1880. First president of the Quebec Association of Architects. Presented with a silver medal by King Edward VII, when Prince of Wales, at the opening of the Crystal Palace in Montreal of which he was the architect.

## HOWARD, A. HAROLD, 1854-1916

Born at Liverpool, England. Came to Canada in 1876 and settled in Toronto. Worked for a time with a firm of lithographers, taking up designing later. Elected R.C.A., 1886. A member of the O.S.A. Awarded the Marquis of Lorne's medal for design in 1881.

## HUOT, CHARLES EDOUARD

Born at Quebec, Canada. Studied at the Ecole des Beaux-Arts, Paris, under Cabanel. Awarded Honourable Mention at the Paris Exhibition, 1876, and silver medal at the Paris "Black and White" Exhibition, 1888.

## HUTCHISON, ALEX. C., 1838-1922

Born at Montreal, Canada. Studied drawing at the Mechanics Institute. Conducted the drawing classes at the Mechanics Institute, Montreal. A charter member of the R.C.A., 1880, and vice-president for twenty years. One of the founders and past president of the Quebec Association of Architects.

## JACKSON, ALEXANDER YOUNG, R.C.A.

Born at Montreal, Canada. Studied first at the evening classes of the Council of Arts and Manufacturers, Montreal, under Edmond Dyonnet, R.C.A.; later at the Art Institute, Chicago, under Clute and Richardson; and at the Julian Academy in Paris, under Jean-Paul Laurens. Elected a member of the O.S.A., 1914; A.R.C.A., 1914; and R.C.A., 1919. Served as an official artist for the Canadian War Memorials.

## JACOBI, OTTO R., 1812-1901

Born at Königsburg, Prussia. Studied at Königsburg and Dusseldorf. Appointed Court Painter by the Grand Duke of Nassau. Came to Canada in 1860. Elected a charter member of the R.C.A., 1880, and was President from 1890-1892.

## JEFFERYS, CHARLES WILLIAM, A.R.C.A.

Born at Rochester, England. Came to Canada in 1881, and settled in Toronto. Studied under G. A. Reid, R.C.A., and C. M. Manly, A.R.C.A. President of the Graphic Arts Club, 1903-4. Member of the Canadian Society of Applied Art; member of the O.S.A. and Vice-President and Treasurer, 1908-11, and President, 1913. Elected A.R.C.A., 1912. Worked for the Canadian War Memorials, 1916-1918.

## JOHNSTON, FRANCIS HANS, A.R.C.A.

Born at Toronto, Canada. Studied in Toronto and at the Pennsylvania Academy, Philadelphia, under Daniel Garber and Philip Hale. Elected a member of the O.S.A. and A.R.C.A., 1920. Worked for the Canadian War Memorials, 1917-18. A former principal of the Winnipeg School of Art.

## JOHNSTONE, JOHN YOUNG, A.R.C.A.

Born at Montreal, Canada. Studied under William Brymner, R.C.A., in Montreal, and at the Académie de la Grande Chaumière, Paris, under L. Simon, Castelucio and R. Ménard. Elected A.R.C.A., 1920.

## KALLMEYER, MINNIE

Born at Detroit, Michigan, coming to Canada in 1892. Studied at the Toronto Art School under F. McGillivray Knowles, R.C.A., and J. W. Beatty, R.C.A., and in Munich under Professor Thor.

## KILGOUR, A. WILKIE

Born at Kirkcaldy, Fifeshire, Scotland. Came to Canada in 1910 and settled in Montreal. Studied at the Glasgow School of Art under Newbury and at the Heatherly School of Art in London; also in Montreal under William Brymner, R.C.A., and Maurice Cullen, R.C.A.

## KILPIN, LEGH MULHALL, 1853-1919

Born at Ryde in the Isle of Wight, England, and came to Montreal in 1906. Studied at South Kensington, London, but mainly self-taught. Art Master and Examiner at South Kensington for a number of years.

## KNOWLES, ELIZABETH MCGILLIVRAY, A.R.C.A.

Born in Ottawa, Canada. Studied with F. McGillivray Knowles, R.C.A. Elected A.R.C.A., 1908; a member of the National Association of Women Painters and Sculptors, New York, 1919.

## KNOWLES, FARQUHAR MCGILLIVRAY, R.C.A.

Born at Syracuse, U.S.A. Came to Canada in 1862. Studied in Toronto, and Philadelphia, and in England under Sir Hubert von Herkomer, R.A., and in Paris under Benjamin Constant and Jean-Paul Laurens. Awarded Honourable Mention at the Pan-American Exhibition, 1901, and medals at San Francisco and St. Louis. Elected A.R.C.A., 1888, and R.C.A., 1898.

## KRIEGHOFF, CORNELIUS, 1812-1872

Born at Dusseldorf, Germany. Studied at Rotterdam and afterwards travelled in Europe and America. Fought in Florida for the United States and was afterwards employed by the American War Department in making sketches. Subsequently lived in Toronto, Montreal and Quebec, where he painted the French-Canadian habitant.

## KULMALA, GEORGE A.

Came to Canada from abroad. Studied art in Toronto. Represented in the collection of the City of Toronto.

## LANGLEY, HENRY, 1837-1907

Born at Toronto, Canada. Charter member of the R.C.A., 1880. Member of the O.S.A. and of the Ontario Association of Architects.

## THE FINE ARTS IN CANADA

## LAPINE, ANDRÉ C. G., A.R.C.A.

Born at Shujen, in the Province of Riga, Russia. Studied first in Russia under Mr. Rose, and then went with him to London and to Paris. Worked in Paris for two years and then travelled through France, Belgium and Holland. Studied in Amsterdam at the Royal Academy of Fine Arts under Professor Allebe and was elected a member of the St. Lucas Art Society. Came to Canada in 1907 and, after living in the North-West, settled in Toronto. Awarded the Jessie Dow prize for painting in Water-Colours at the Art Association of Montreal. Elected A.R.C.A., 1919.

## LAWSON, ERNEST, N.A.

Born at Halifax, Canada. Studied at Kansas City and at the City of Mexico, later at the Art Students' League in New York, and in Paris. A member of the National Academy of Design, the National Institute of Arts and Letters, and of the Association of American Painters and Sculptors, New York. Awarded a silver medal at the Louisiana Purchase Exhibition, St. Louis, 1904, and a gold medal at the Panama Pacific Exhibition, San Francisco, 1915. Represented in the National Gallery of Art and the Corcoran Gallery of Art, Washington, D.C.; the Metropolitan Museum, New York, and many other public galleries.

## LAWSON, JAMES KERR

Born at Anstruther, Fife, Scotland. Came to Canada in 1865 and lived in Hamilton. Studied in Rome under Luigi Galli and at the Academy of San Luca and the French Academy. Studied also at the Julian School in Paris under Lefebvre, Boulanger and Ferrier. A member of the International Society, London; the Senefelder Club; and the Art Workers' Guild. Honorary Secretary of the Senefelder Club since 1914.

## LEDUC, OZIAS, A.R.C.A.

Born at St. Hilaire, Quebec, Canada. Self-taught. Elected A.R.C.A., 1917

## LISMER, ARTHUR, A.R.C.A.

Born at Sheffield, England. Studied first at the Sheffield School of Art, where he was awarded a scholarship; later, at the Académie Royale des Beaux-Arts, Antwerp. Came to Canada in 1911. A member of the O.S.A., and the Society of Graphic Art, Toronto. Elected A.R.C.A., 1919. Vice-Principal of the Ontario College of Art, Toronto. Worked for the Canadian War Memorials at Halifax, 1917-18.

## LOVEROFF, F. NICHOLAS, A.R.C.A.

Born in Tiflis, Russia. Came to Canada in 1900, settled in Saskatchewan till 1913, when he moved to Toronto. Studied at the Ontario College of Art, Toronto. Elected A.R.C.A., 1920.

## LYALL, LAURA A., A.R.C.A. (Laura Muntz.)

Born in England, coming to Canada with her parents. Studied in Paris at the Academy Colarossi under Joseph Blanc, Fritel, G. Courtois and Girardot. Awarded Honourable Mention at the Paris Salon of 1895; silver medal at the Pan-American Exhibition, 1901, and a bronze medal at the Louisiana Purchase Exhibition at St. Louis, 1904. Elected A.R.C.A., 1895.

## MACDONALD, JAMES E. H., A.R.C.A.

Born at Durham, England. Came to Canada in 1887. Studied at the Hamilton Art School and the Ontario School of Art, Toronto. Elected a member of the O.S.A., 1909, and A.R.C.A., 1912.

## MACDONALD, MANLY E., A.R.C.A.

Born at Point Anne, Ontario. Studied at the Ontario College of Art under J. W. Beatty, R.C.A., and G. A. Reid, R.C.A.; at the Albright Art School, Buffalo, under Ernest Fosbery, A.R.C.A.; and at the Boston Museum of Fine Arts, under Paxton and Hale. Elected A.R.C.A., 1919; and member of the O.S.A., 1919. Worked for the Canadian War Memorials.

## MACLEAN, JEAN M.

Born at Pictou, Nova Scotia. Studied at the Heatherley School of Art, London.

## MANLY, C. MACDONALD, A.R.C.A., 1855-1924

Born at Englefield Green, Surrey, England. Studied at the Toronto Art League, at the Heatherley School of Art in London, and at the Metropolitan School of Art in Dublin. Awarded Honourable Mention at the Pan-American Exhibition, 1901. Elected A.R.C.A., 1902; member of the O.S.A. and President, 1903-5.

## MARTIN, T. MOWER, R.C.A.

Born in London. Studied in England, but mainly self-taught. Came to Canada in 1862. Charter member of the O.S.A., 1872, and of the R.C.A., 1880. Member of the R.B.C., President of the first organisation of artists in Toronto, and the first Director of the Ontario Government Art Schools.

## MATHEWS, MARMADUKE M., 1837-1913

Born at Barcheston, Warwickshire, England. Came to Canada in 1860, and settled in Toronto. Studied painting under T. M. Richardson at Oxford. Elected member of the Royal Canadian Academy, 1880, and served as Secretary from 1880 to 1890. A member of the O.S.A.

## MAXWELL, EDWARD, 1867-1923

Born at Montreal, Canada. Studied in Montreal, Boston, and in Europe. Elected R.C.A., 1908. A member of the Royal Architectural Institute of Canada and of the Quebec and Manitoba Associations of Architects.

## MAXWELL, WILLIAM S., R.C.A.

Born at Montreal, Canada. Studied architecture and painting in Montreal, Boston and Paris. Elected A.R.C.A., 1909; and R.C.A., 1914. A member of the Society of Beaux-Arts Architects, 1903, and of the Quebec Association of Architects.

## MAY, H. MABEL, A.R.C.A.

Born at Montreal, Canada. Studied under William Brymner, R.C.A., at the Montreal Art Association, where she was awarded a two-year scholarship. Worked for the Canadian War Memorials, 1918. Elected A.R.C.A., 1915.

## McCRAE, HAROLD W.

Born at Peterboro, Ontario, Canada. Studied in Toronto under William Cruikshank, R.C.A. Represented in National Gallery of Canada.

## McGILLIVRAY, FLORENCE H.

Born at Whitby, Ontario, Canada. Studied first in Canada at the Toronto Art School under William Cruikshank, R.C.A.; later under J. W. L. Forster; L. R. O'Brien, R.C.A.; and F. McGillivray Knowles, R.C.A.; and in Paris under Simon and Ménard. President of the International Art Union, Paris, 1913-14. Elected member of the O.S.A., 1917; and of the Society of Women Painters and Sculptors, New York, 1917.

## THE FINE ARTS IN CANADA

## McNICHOLL, HELEN G., 1879-1915

Born at Toronto, Canada. Studied at the Montreal Art Association in Canada; at the Slade School of Art in London, and under A. Talmage at St. Ives, Cornwall. Elected a member of the R.B.A., 1913, and A.R.C.A., 1914.

## MILLAR, J. H. R.

Lives in Toronto. Has painted north-western scenery, mostly in water-colour and tempera.

## MILLARD, CHARLES S., 1837-1917

Born at Weston, Ontario, Canada. Studied under Franks at Bristol; and at the Royal College of Art under Sir Edward Poynter, P.R.A. Returned to Canada and lived in Toronto and was elected a charter member of the O.S.A. in 1872 and of the R.C.A. in 1880. Returned finally to England and was appointed Principal of Cheltenham Academy of Art, holding that position for twenty-seven years. Represented in the South Kensington Museum by twenty drawings.

## MICKLE, ALFRED E., A.R.C.A.

Born at Guelph, Ontario. Studied at the Toronto Art School under George A. Reid, R.C.A.; William Cruikshank, R.C.A.; and J. W. Beatty, R.C.A.; later in Scotland under R. Macaulay Stevenson; and at the Académie Royale des Beaux-Arts, Brussels. Elected A.R.C.A., 1918.

## MITCHELL, THOMAS W.

Born at Clarksburg, Ontario. Studied at the Ontario School of Art, Toronto, under William Cruickshank, R.C.A., G. A. Reid, R.C.A., and F. S. Challener, R.C.A., and at the Pennsylvania Academy of Fine Arts, Philadelphia, under Alden Weir, Emil Carlsen and Daniel Garber. A member of the O.S.A. and of the Society of Graphic Art, Toronto, and President of the latter Society, 1911-12.

## MORRICE, JAMES W., 1864-1924

Born at Montreal, Canada. Studied in Paris at the Julian Academy, and later with Henri Harpignies, the French landscape painter. A member of the Société Nationale des Beaux-Arts and the Salon d'Automne, Paris; the International Society, and the Autumn Salon, London. Hon. non-resident member of the R.C.A. Represented in the Luxembourg, Paris; the National Gallery of Art, Washington, U.S.A.; the Tate Gallery, London; the Louvre, Section Art Décoratif, Paris; and in public galleries at Lyons, Nantes, Philadelphia, and Odessa.

## MORRIS, EDMUND M., 1871-1913

Born at Perth, Ontario. Studied in Toronto with William Cruickshank, R.C.A.; at the Art Students' League in New York, and at the Julian Academy and the Ecole des Beaux-Arts in Paris. Painted many portraits of Indian types for the Canadian Provincial Governments. Elected A.R.C.A., 1897. Member of the O.S.A., 1905-1907, and of the Canadian Art Club.

## MORRIS, K. M. MISS

Lives in Ottawa. Paints especially winter landscapes, with figures.

## MOSS, CHARLES E., 1860-1901

Born in Ohio, U.S.A. Studied first at St. Louis with Meeker. Went to Paris in 1878, and worked at the Julian Academy under Bouguereau, Gérôme, Ferrier, Cormon, and also under Bonnat. Came to Canada as the headmaster of the Ottawa Art School. In 1887 he settled in Orange, New Jersey. He returned to Ottawa in 1896. Elected A.R.C.A., 1897, and R.C.A., 1898.

## MURPHY, CECIL T. (Cecil Buller)

Born at Montreal. Studied at the Art Association of Montreal under William Brymner, R.C.A., at the Art Students' League in New York, and with Maurice Denis in Paris.

## NEILSON, HENRY IVAN, A.R.C.A.

Born at Cap Rouge, Quebec, Canada. Studied at the Glasgow School of Art, Scotland; at the Delécluse Academy, Paris; and at the Saint Gilles Academy, Brussels. Elected A.R.C.A., 1915; a member of the Society of Scottish Artists; the Edinburgh Arts Club; and President of the Society of Quebec Artists.

## NEWTON, LILIAS TORRANCE, A.R.C.A.

Born at Montreal, Canada. Studied under Wm. Brymner, R.C.A., in Montreal, and in Paris under Jacovleff. Elected A.R.C.A., 1923.

## NORWELL, GRAHAM N.

Born at Edinburgh, Scotland, coming to Canada in 1914. Studied at the Ontario College of Art, 1920. Elected a member of the O.S.A., 1924.

## O'BRIEN, LUCIUS R., 1832-1899

Born at "The Woods," Shanty Bay, Ontario, the son of Lieut-Col. G. S. O'Brien. Educated at Upper Canada College and entered an architect's office in 1847. Subsequently studied and practised as a civil engineer. A charter member of the O.S.A., 1872, and Vice-President, 1873-1880. Charter member of the R.C.A., 1880, and its first President, serving from 1880-1890.

## PALMER, HERBERT S., A.R.C.A.

Born at Toronto, Canada. Studied at the Central Ontario School of Art, Toronto; and under Frederick Challener, R.C.A., and J. W. Beatty, R.C.A. Elected a member of the O.S.A., 1909; A.R.C.A., 1915; and Canadian Society of Graphic Art, 1919. Vice-President and Treasurer of the Ontario Society of Artists, 1919-20. Worked for the Canadian War Memorials, 1917.

## PARSONS, A. W.

Canadian painter, who has worked mostly in the United States.

## PATTERSON, A. DICKSON, R.C.A.

Born at Picton, Ontario, Canada. Studied at the South Kensington Art School, London. Awarded a medal at the Pan-American Exhibition at Buffalo, 1901. Elected R.C.A., 1885.

## PEEL, PAUL, 1859-1892

Born at London, Canada. Studied first at the Pennsylvania Academy of Fine Arts for three years. Went to the Royal Academy Schools in London for a year and then to Paris, where he worked under Gérôme, Lefebvre, Boulanger, Doucet, and Benjamin Constant, remaining with the last named for five years. In 1889 his picture "Life is Bitter" was awarded an Honourable Mention at the Salon and in 1890 his "After the Bath" was awarded the gold medal of the Salon and afterwards was bought by the Hungarian Government. A picture called "Boy and Dog" was bought by H.M. Queen Alexandra. He returned to Canada for a short time and held a sale of his pictures in Toronto. Later he returned to Paris, where he died. Elected R.C.A., 1890.

## PELLAND, ALFRED

Born at Quebec, Canada. Studied at the Quebec School of Fine Arts.

## PERRÉ, HENRI, 1828-1890

Born at Strasburg, Alsace. He took part in a rising in Saxony and afterwards fled to America and fought in the Confederate Army in the American Civil War. When it was over he lived in Cincinnati and Chicago. Later came to Canada, where he painted many landscapes and was for some time a master on the staff of the Ontario School of Art. Elected a charter member of the R.C.A., 1880.

## PERRIGARD, HAL ROSS

Born at Montreal. Studied at the Art Association of Montreal under William Brymner, R.C.A.

## PHILLIPS, WALTER J., A.R.C.A.

Born at Barton-on-Humber, Lincolnshire, England. Came to Canada and settled in Winnipeg in 1913. Studied under Edward R. Taylor at Birmingham, England. Member of the Society of Canadian Painter-Etchers; a member of the Society of Print-Makers of Los Angeles. Represented in the California State Library. Elected a member of the Society of Graver-Printers in Colour, London. Elected A.R.C.A., 1921.

## PINHEY, JOHN CHARLES, 1860-1912

Born at Ottawa, Canada. Studied first at the Ontario Central School of Art in Toronto. Went to Paris and entered the Julian Academy, working under Boulanger, Lefebvre and Gérôme. Also studied at the Ecole des Beaux-arts for five years. Elected R.C.A., 1897.

## PLAMONDON, ANTOINE, 1804-1895

Born at Ancienne Lorette, Quebec, Canada. Studied first under Hon. Joseph Légaré at Quebec, and later with Paulin Guérin in Paris, for four years. Elected a charter member of the R.C.A., 1880. His picture "The Last of the Hurons" was awarded a medal by the Société Littéraire et Historique de Québec.

## PRICE, NORMAN M.

Contemporary Canadian illustrator. Studied in Hamilton, but early in life went to the United States, where he has had much success.

## RAPHAEL, WILLIAM, 1833-1914

Born in Prussia. Studied at the Royal Academy in Berlin. Elected a charter member of the R.C.A., 1880.

## REID, GEORGE A., R.C.A.

Born at Wingham, Ontario. Studied first at the Ontario School of Art, Toronto, and later at the Academy of Fine Arts, Philadelphia, under Thomas Eakins. Went to Paris, entering the Julian Academy and working under Benjamin Constant; also studied at the Prado Museum, Madrid. Elected R.C.A., 1890, and President, 1906-1909. A member of the O.S.A., 1886, and President, 1887-1901. Awarded medals at the World's Fair, Chicago, and Louisiana Purchase Exhibition at St. Louis, 1904. Canadian representative on the Jury of Awards at the Pan-American Exhibition, 1901. Principal of the Ontario College of Art. Worked for the Canadian War Memorials, 1918.

## REID, LORNA FYFE

Born at London, Canada. Studied with F. McGillivray Knowles, R.C.A., in Toronto, and at the Art Students' League in New York, under Kenneth Miller. Member of the Pen and Brush Club and National Arts Club, New York.

## REID, MARY HESTER, 1854-1921

Born at Reading, Pennsylvania, U.S.A. Came to Canada in 1886. Studied in Philadelphia at the School of Design and at the Academy of Fine Arts under Thomas Eakins. Went to Paris and studied under Dagnan-Bouveret, Rixens, Blanc and Courtois. Elected a member of the O.S.A., 1888, and A.R.C.A., 1896.

## ROBINSON, ALBERT HENRY, R.C.A.

Born at Hamilton, Canada. Studied first in Hamilton under John S. Gordon; later went to Paris and studied at the Julian Academy under Bouguereau and Bachtel; and at the Ecole des Beaux-Arts under Gabriel Ferrier. Taught at the Hamilton Art School. Elected A.R.C.A., 1911, and R.C.A., 1921. Member of the Pen and Pencil Club of Montreal, 1911. Worked for the Canadian War Memorials, 1918.

## ROZAIRE, ARTHUR D., A.R.C.A., 1879-1922

Born at Montreal, Canada. Studied in Montreal at the Monument National and at the Art Association, under Edmond Dyson, R.C.A., William Brymner, R.C.A., and Maurice Cullen R.C.A. Elected A.R.C.A., 1914.

## RUSSELL, GEORGE HORNE, R.C.A.

Born at Banff, Scotland. Studied at the Aberdeen Art School; at the South Kensington Art School, London; and under Andrew Burnett, Professor Legros, and Sir George Reid. Came to Canada and settled in Montreal in 1890. Elected A.R.C.A., 1909; and R.C.A., 1919. Member of the Pen and Pencil Club, Montreal. President of the Royal Canadian Academy since 1923.

## RUSSELL, GYRTH

Born at Dartmouth, Nova Scotia. Studied in Halifax under Rosenberg, in Boston under Pape and in Paris at the Academie Julien.

## RUSSELL, JOHN WENTWORTH

Born at Binbrook, Ontario, Canada, but lives in France. Studied in Toronto, New York, and Paris.

## SAMPSON, J. E.

Born in Liverpool. Studied at the Liverpool School of Art and at the Julian Academy, Paris, under Jean-Paul Laurens. Came to Canada in 1909. Member of Ontario Society of Artists and Graphic Arts Club, Toronto.

## SANDHAM, J. HENRY, 1842-1910

Born at Montreal, Canada. Entered Notman's photographic studio, and studied art under J. A. Fraser, R.C.A., Vogt, C. J. Way, R.C.A., and O.R. Jacobi, R.C.A. Later went to Europe to study and on his return settled in Boston, Mass., in 1880. Elected a charter member of the R.C.A., 1880. Late in life he returned to England and worked in London.

## SCHREIBER, CHARLOTTE M. B., R.C.A.

Born at Woodham Mortimer, Essex, England. Studied in London under J. R. Herbert, R.A. Illustrated Chaucer's "Red Cross Knight," and Mrs. Browning's "Rhyme of the Duchess May." A charter member of the R.C.A., 1880.

## SCOTT, ADAM

Born at Perth, Scotland. Came to Canada in 1912. Studied at the Edinburgh School of Art and at the Allen-Fraser Institute.

## THE FINE ARTS IN CANADA

## SCOTT, T. SEATON, 1836-1895

Born at Birkenhead, England. Studied his profession with his brother, Walter Scott, with whom he entered into partnership. Came to Canada in 1863. Practised privately until his appointment as Dominion Architect, which post he held from 1871-1881. Charter member of the R.C.A., 1880.

## SEIDEN, REGINA

Born at Rigaud, Quebec, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and Maurice Cullen, R.C.A.

## SEYMOUR, MUNSEY, 1837-1912

Born at the Mint, Calcutta, India. Educated in England. Came to Canada and lived in Ottawa in 1878-1879. Went to the United States, visiting the Yellowstone National Park and the American far west, returning to Montreal. His last years were spent in a small cottage at Barton, Vermont, United States, where he died.

## SHEPPARD, PETER CLAPHAM

Born at Toronto, Canada. Studied at the Ontario College of Art, Toronto, under G. A. Reid, R.C.A., J. W. Beatty, R.C.A., and William Cruickshank, R.C.A. Awarded a scholarship at the Ontario College of Art. Elected a member of the O.S.A., 1919.

## SHORE, HENRIETTA MARY

Born at Toronto, Canada. Studied in Toronto under Laura Muntz; at the New York School of Art under Robert Henri, William Chase and Kenneth H. Miller, and at the Art Students' League under F. V. DuMond. Went to London and studied at the Heatherley Art School. Elected a member of the Oregon Society of Artists, 1913, and of the California Art Club, 1914.

## SIMPSON, CHARLES WALTER, R.C.A.

Born at Montreal, Canada. Studied at the Art Association of Montreal under William Brymner, R.C.A., Edmond Dysonnet, R.C.A., and Maurice Cullen, R.C.A., and at the Art Students' League in New York under G. B. Bridgman and W. A. Clark. Elected A.R.C.A., 1913, and R.C.A., 1920.

## SKELTON, LESLIE J., 1848-1923

Born at Montreal, Canada. Studied in Montreal and later in Paris under M. J. Iwill. Vice-President of the Colorado Springs Art Society since 1913. Represented in the permanent collection of Colorado College, Colorado Springs.

## SMITH, JAMES, 1832-1918

Born at Macduff, Banffshire, Scotland, and came to Canada in 1851. Studied architecture under the late W. Thomas of Toronto. A charter member of the R.C.A., 1880, and of the Ontario Association of Architects. Treasurer of the R.C.A. since its foundation and secretary-treasurer from 1887-1910.

## SMITH, W. ST. THOMAS, A.R.C.A.

Born at Belfast, Ireland. Came to Canada at an early age. Studied entirely from nature. Elected A.R.C.A., 1902. Is a notable marine painter.

## STAPLES, OWEN

Born at Stoke-sub-Hamdon, England. Came to Canada in 1870; went to the United States in 1878, returning to Canada and settling in Toronto in 1885. Studied at the Rochester Art Club under Horatio Walker, James Dennis and Harvey Ellis; at the Art Students' League in New York, and the Philadelphia Academy of Fine Arts, under Thomas Elkins and Thomas P. Anshutz; and in Toronto under George A. Reid, R.C.A. Elected a member of the O.S.A., 1892; member of the Society of Canadian Painter-Etchers, 1918.

## STEVENS, DOROTHY (MRS. R. De BRUNO AUSTIN)

First won distinction as etcher and later as figure painter in oils. Has won several prizes, among them the travelling scholarship awarded by the Royal Canadian Academy of Arts.

## STORM, W. G., 1826-1892

Born in England. Came to Canada in 1830 with his parents and settled in Toronto. Studied architecture with Mr. Thomas in Toronto. Visited Europe in 1857, and on his return practiced in Toronto until 1892. His principal works are St. James Cathedral, a portion of Toronto University, the Old Court House, Osgoode Hall, the Law Library, the Normal School and New St. Andrew's Church, Toronto.

## SUZOR-COTÉ, AURELE DE FOY, R.C.A.

Born at Arthabaska, Quebec, Canada. Studied in Paris at the Ecole des Beaux-Arts, and at the Julian and the Colarossi Academies. Awarded a bronze medal at the Paris International Exhibition of 1900, and Honourable Mention at the Salon of 1901. Elected A.R.C.A., 1912, and R.C.A., 1914, and Officier d'Académie by the French Government in 1901.

## TAYLOR, ANDREW T., R.C.A.

Born at Edinburgh, Scotland. Educated at Edinburgh and at the Royal Academy Schools in London. Came to Canada in 1883 and practised in Montreal. Returned to England in 1904. Awarded several medals by the Royal Institute of British Architects. Elected R.C.A. 1890. Fellow of the Royal Society of British Architects and Fellow of the Society of Antiquaries, London. A member and past president Quebec Association of Architects.

## TAYLOR, WILLIAM H.

Born at Port Stanley, Falkland Island, South America, coming to Canada in 1897. Studied in Montreal at the Art Association under William Brymner, R.C.A., at the Barnes School of Art, and under Maurice Cullen, R.C.A.

## THOMSON, TOM, 1877-1917

Born near Owen Sound, Ontario. Largely self-taught, but studied decorative design to some extent. His fondness for nature led him into the wilds, and he determined to devote himself to painting their infinite variety and beauty. For eight months every year he lived alone in the Algonquin Park, painting the Canadian northland, and was reputed to be one of the best guides and fishermen in the district. In the winter he would return to Toronto, where he painted from his sketches the few large pictures he completed. Accidentally drowned in Algonquin Park.

## TULLEY, SYDNEY STRICKLAND, 1860-1911

Born at Toronto, Canada. Studied first in the Ontario School of Art under William Cruickshank, R.C.A., then for two years at the Slade School of Art in London, under Professor Legros; in Paris under Benjamin Constant, and for two years at the Julian and Colarossi Academies under Gustave Courtois, Tony Robert-Fleury, and in England under Lazar. Elected A.R.C.A. and a member of the O.S.A., 1889.

## VARLEY, FRANK HORSMAN, A.R.C.A.

Born in Sheffield, England. Studied at the School of Art, Sheffield, and L'Académie Royale des Beaux-Arts, Antwerp. Came to Canada in 1912. Elected a member of the O.S.A., 1916, and A.R.C.A., 1922. Served as an official artist for the Canadian War Memorials.

## VERNER, FREDERICK ARTHUR, A.R.C.A.

Born at Sheridan, Ontario. Went to England in 1856, and studied at Heatherley's Art School and at the British Museum. Returned to Canada in 1862 and has since devoted himself to painting Western life. Elected A.R.C.A., 1880; a member of the O.S.A. Awarded medals and diplomas at the Pan-American Exposition at Buffalo, 1901; Philadelphia Centenary Exhibition, International Exhibition of Fine Arts, Buenos Aires, 1910; and the Centennial Exhibition, Santiago, Chili, 1910.

## WALKER, HORATIO, R.C.A., N.A.

Born at Listowel, Ontario. Studied miniature painting under J. A. Fraser, Toronto, and in New York. Largely self-taught. Elected R.C.A. in 1918. Member of the National Academy of Design, and the National Institute of Arts and Letters, New York; the American Water-Colour Society; the Royal Institute of Painters in Water-Colours, England; L'Union Internationale des Beaux-Arts et des Lettres, Paris. Awarded a bronze medal at the Paris Exhibition, 1889; gold medal and diploma at the Columbian Exhibition, Chicago, 1893; a gold medal at the Pan-American Exhibition, Buffalo, 1901; a gold medal at the Charleston Exhibition, 1902; a gold medal at the Universal Exhibition, St. Louis, 1904; a gold medal of honour at the Pennsylvania Academy of Fine Arts, Philadelphia, 1906; a gold medal at the Panama Pacific International Exhibition, San Francisco, 1915. Represented in the Metropolitan Museum of Art, New York; the Corcoran Gallery of Art, and the National Gallery of Art, Washington, D.C.; the Peabody Institute, Baltimore; the Buffalo Fine Arts Academy; the City Art Museum, St. Louis; the Toledo Museum of Art, and the Carnegie Institute, Pittsburgh.

## WARD, WILLIAM DUDLEY B.

Born at Graveley Bank, Staffordshire, England. Studied at South Kensington and the National Gallery in London. A member of the Society of Graphic Arts, Toronto. Represented in the Art Gallery of Toronto.

## WATSON, HOMER RANSFORD, R.C.A.

Born at Doon, Ontario. Practically self-taught, but was associated for some time with Clausen and Gregory in England, and for a short time with George Innes in the United States. Has worked alone in Canada, visiting England and the Continent at intervals, the first time in 1887. Exhibited at the Royal Academy and at the New Gallery, London, in 1888; later at the New English Art Club, and at the Royal Institute, Glasgow. Awarded a gold medal at the Pan-American Exhibition, Buffalo, 1901; a bronze medal at the Louisiana Purchase Exhibition at St. Louis, 1904. Elected R.C.A. in 1882, and P.R.C.A., 1918-1922.

## WATTS, JOHN W. H., 1850-1917

Born at Teignmouth, Devonshire, England. Studied at the Architects' Association in London. Came to Canada in 1874. Served as Assistant Dominion Architect for fifteen years and left the Government service in 1897 for private practice.

## WAY, CHARLES JONES, 1835-1919

Born at Dartmouth, England. Came to Canada in 1858 and settled in Montreal. Studied at the South Kensington Art School in London. Elected a charter member of the R.C.A., 1880. Left Canada finally and settled in Switzerland, where he died. Elected a member of the Society of Painters and Sculptors of Switzerland. President of the old Society of Canadian Artists, 1870. Awarded a silver medal at the Philadelphia Exhibition, 1876.

## WHITE, G. HARLOW, 1817-1888

Born in London, England. Came to Canada in 1871, and lived in Ontario for seven years. Returned to England and died at the Charterhouse in London. Elected a charter member of the R.C.A., 1880.

## WILLIAMSON, ALBERT CURTIS, R.C.A.

Born at Brampton, Ontario. Studied in Paris under Cormon; and at the Julian Academy under Benjamin Constant and Lefebvre. Elected R.C.A., 1907. Awarded a silver medal at the Louisiana Purchase Exhibition, St. Louis, 1904.

## WOOD, WILLIAM J.

Contemporary Canadian Artist. Has attracted most attention by his etchings and drawings.

## WOODCOCK, PERCY FRANKLIN, R.C.A.

Born at Athens, Ontario, Canada. Studied in Paris at the Ecole des Beaux-Arts under Gérôme; and under Benjamin Constant. Exhibited in the Salon for a number of years. Elected R.C.A., 1886.

## WRINCH, MARY EVELYN, A.R.C.A.

Born at Kirby-le-Soken, Essex, England. Came to Canada in 1885 and settled in Toronto. First studied at the Toronto Art School and later at the Grosvenor Art School in London under Walter Donne. Also studied miniature painting with Alyn Williams in London and with Alice Beckington in New York. Elected a member of the O.S.A., 1901, and A.R.C.A., 1918.



**H**IS EDITION OF THE FINE ARTS IN CANADA, WHICH BOOK IS WRITTEN BY NEWTON MACTAVISH, AND IS ILLUSTRATED WITH ENGRAVINGS OF ONE HUNDRED AND TWELVE PHOTOGRAPHS OF PICTURES, SOME OF WHICH ARE IN COLOUR AND SOME IN BLACK AND WHITE, IS PUBLISHED BY THE MACMILLAN COMPANY OF CANADA, LIMITED. IT IS PRINTED AND BOUND BY THE T. H. BEST PRINTING COMPANY, LIMITED, TORONTO, CANADA.



*A Window at  
St Martin's House*







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